

JAPANESE AND CHINESE  
Art Treasures  
EXTRAORDINARY.



TUESDAY, WEDNESDAY and THURSDAY,  
Nov. 20th, 21st, and 22d,  
At 2 o'clock, P.M.

Messrs. THOMAS BIRCH & SON, Auctioneers.



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THOS. BIRCH & SON.

## TO BRIC-A-BRAC COLLECTORS.

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THEY are high and agreeable motives which lead the man or woman of refined taste to become a real practical collector, whatever their position or means; and when that person is found who collects from pure devotion to art, they at once become a benefactor to the human race, as their object is to instruct and improve the artisan of our day, whether it be in porcelain, Satsuma-ware, bronze, lacquer, ivory and wood carvings, or texture designs.

It is an obvious fact that the art genius of the day in which we live is turning to the past for its designs. We invent nothing that is new and beautiful, but we repeat much of the beautiful of past periods. The bric-a-brac establishments throughout America and Europe are filled with articles of virtu, every design of which is a revival.

The Chinese emperors, by high rewards alone, obtained the unrivaled eggshell porcelain. The celestials testified their admiration of the inventor by enrolling the potter-martyr in the catalogue of deities.

The Mikado of Japan spares no means to secure the choicest specimens of porcelain, bronzes, lacquers, enamels, etc., the production of his subjects, to place in the Imperial Museum at Tokio.

Now all these manifest features of industrial art are to be attributed to the collections of those who have dedicated their time and experience to the art of past ages. The treasures of our own Pennsylvania Museum of Industrial Arts, the Kensington Museums, London, and those in Paris, Vienna, and elsewhere, which are open to the public, are of infinite practical utility. Yet I will venture to say that the individuals who collected the art-treasures commenced their pleasing labors in the first instance to gratify personal vanity. Depend upon it, the collector is more or less the slave of vanity, although he may be also a man of taste. My experience tells me that there are people, who claim as their own a rare Satsuma bowl, a noble Saymin bronze

vase, an exquisite Kutani cup, or an elegant cloisonné enamel plaque, or any perfect object of art, who would like to smash every one else's bowl or vase, as the Dutch tulip-grower would have crushed under his feet the rival bulb of a rare and precious flower, that it might bloom in no other garden than his own.

The amateur collector who wishes to compete with his friends need not be ashamed of engaging in the business of a bric-a-brac hunter. Very aristocratic individuals are numbered among them, kings and queens, emperors and men of high degree for centuries past have loved the keramic art with no common passion; while, by an assiduous cultivation of the same art, men of little education have raised themselves to honor and affluence. Who that dwells with pleasure on the search for bric-a-brac has not perused the fascinating life of the poor potter Palissy? What collector of Japanese wares does not remember the struggles and triumphs of the Corean workmen under the Prince of Satsuma, Shimadzu Yoshihisa.

Men of all ages, all countries, all ranks, have devoted themselves to the worship of this beautiful oriental art. I have known of a dignitary of the church, a man of high attainments, a Christian in all the attribute of life, to go home from an auction sale with a bilious attack, because he had failed to secure a choice specimen of "Kishu"-ware, for which he had an intense liking.

Now that the collection of rare and precious examples of Japanese and Chinese art has become a fashion as well as a passion, special attention of all true lovers of high art is called to the articles embraced in this catalogue, selected for Messrs. A. A. Vantine & Co., New York, during the last twelve months, throughout China and Japan. We do not hesitate to say that, as a collection of oriental gems, it stands equal to that exhibited at the late Centennial by Mr. Chojiro. No such collection has ever been offered at public sale in this city. May our many friends avail themselves of procuring one or more of these rare and valuable art treasures.

For the benefit of those who are not familiar with the history of Japanese keramics, etc., we subjoin the following, taken from the Official Catalogue of the Japanese Section of the Centennial Exhibition at Philadelphia:

Toward the end of the sixth century a Corean tile manufac-

turer came to the capital to teach his profession, and under the Emperor Sarimai (655-667 A.D.) an experiment was made to tile the roof of the temple belonging to the imperial residence, which was formerly thatched like all other buildings. In the beginning of the same century, during the reign of the Emperor Siuko (593-628 A.D.) the pagoda of the temple of Kon-nuji, province of Yamato, was built of bricks.

In 724 A.D. a priest named Giyoki invented, or, what is more probable, introduced the potter's wheel; and samples of earthenware made at that time are still in the temple of Yodaiji, province of Yamato.

All the earthenware mentioned above consisted merely of very common pottery; but after the introduction of the potter's wheel the emperor considered this industry as important enough to appoint a special official intrusted with the supervision and encouragement of this trade.

Fresh progress was made, when, in the time of the Emperor Go-Horikawa (1223-1233 A.D.) a man named Kato Shirozayemon went to China, and, after having seen some Chinese potteries, returned and settled in the province of Owari, at Seto, which is now an important center of porcelain industry. However, the pottery which he made at that time was not porcelain but a kind of stone-ware.

A new article, now called "Raku," was introduced in the beginning of the sixteenth century by a Corean named Ameya, who came to the capital of Kiyoto, where his descendants in the eleventh generation are still pursuing the same trade. This "raku," which is but a common black earthenware with a glaze containing lead, is only made in small pieces, each of which is baked separately. The principal articles made in olden times were the tea-bowls used for the peculiar tea-parties called "Cha-no-yu." The latter were organized and provided with an elaborate system of ceremonial rules by order of the Shiogun Tackosama (Hiae-yoshi), who honored the manufacture of the raku with a golden seal, on which the character "raku," meaning something like "enjoyment," was engraved.

The most important progress which was realized in keramic art was the beginning of the making of real porcelain under the direction of Gorodayn Shonsui, a native of Ise, who went to China for the purpose of studying this branch of trade. After his return (between 1580 and 1590 A.D.) he settled in the

province of Hizen, at present the most important center of the porcelain industry. With the excellent material found in this country he succeeded in making all the different kinds of porcelain, which even to-day form the staple produce of Hizen, viz.: Some-tsuki, or blue-ware painted with cobalt oxide under the glaze; the Kanyu, or Hibiki, *i.e.*, the "eraquelé;" the Seidji, or Celadon-ware; the Akai, or red-ware; and the "Gosai," which name means in reality the "five colors," and was used for the porcelain painted with vitrifiable colors upon the glaze;—this ware is called "Nishikide." The old Hizen, or, as it is sometimes called, the Imari porcelain, chiefly manufactured in Arita, is decorated with a very limited number of colors, blue under the glaze, black for the outlines of the ornamentation, then red, green, and gold. For a short time after the introduction of this new industry the articles were generally marked with the name of the above-mentioned Shonsui, indicating that it was ware made in accordance with the style taught by him. About this same time, after the Corean war (1592), several Corean porcelain-makers were brought off to Hizen by the Prince of Nabeshima Naoshige, and contributed greatly to the development of the new industry. There are yet many descendants of these Coreans living in Arita, but they have entirely amalgamated themselves with the Japanese. In more recent times porcelain-making was commenced in other provinces, where the proper clay is to be found, such as, for instance, in the provinces of Kaga, Owari, Mino, in Kyoto, and some other places of less importance. The different ware which comes to market is sometimes called by the name of the trading town, sometimes by that of the manufacturing place, or else by the name of the province. The Hizen porcelain, also called Imari-ware, is manufactured in Arita and its surrounding district, situated at about forty-five miles distance from Nagasaki in a northerly direction. This is the ware which was first known to Europeans, through the Dutch, who had a settlement upon the island of Desima, near to Nagasaki, and who for a few centuries enjoyed the exclusive privilege of trading with Japan. The Owari or Seto porcelain is made in Seto, a small place six miles from Nagoya, the principal town of the province of Owari. The Kaga or Kutani ware was formerly manufactured in the town of Kutani, province of Kaga (at present department of Ishikawa), but it is now made in the village of Yamashiro, of the

same province. As regards the Kiyoto and the Nimo ware, both are made in the places after which they are named.

About the time of the arrival of the Corean workmen in Arita, province of Hizen, another general of the Japanese army invading Corea, viz., the Prince of Satsuma, Shimadzu Yoshihisa, brought home with him a certain number of porcelain-makers, with their families, who settled in the neighborhood of Kagoshima. Here, after many experiments, they succeeded in producing the article now known by the name of Satsuma-ware. Up to a few years ago they were kept entirely separate from the Japanese population, intermarriage with them being prohibited, and thus they had preserved to a certain extent their language and their customs. Since the establishment of the Central Government, however, they enjoy the same rights and liberties as the other subjects.

### STONEWARE, FAIENCE, etc.

The most remarkable manufactures belonging to this class, and well known in foreign markets, are the Satsuma and the Awata ware, which latter is manufactured in one of the suburbs of Kiyoto. Both are made from a kind of porcelain-clay, very refractory, and which does not undergo a partial fusion like the genuine porcelain mixture, or, anyhow, not to the same degree. The glaze is composed of feldspathic materials and lixiviated wood ash, without any addition of lead or borax; when cooled it always presents a network of fine cracks. The final simultaneous baking of the body and the glaze takes place in a temperature much higher than that for baking the so-called biscuit before glazing. The ware may be considered as being a kind of semi-porcelain.

The old Satsuma-ware, the decoration of which is mostly composed of bird and flower paintings, amongst which the chrysanthemum, the paëonia, the fowl, the pheasants and peacocks take a prominent place, is further distinguished by the delicacy of the outline, the fine red and green colors, and by the tracings in thick gold lines of a dull color.

The Awata-ware was invented at a later period than the slightly buff-colored Satsuma-ware, and is distinguished by a more yellowish tint; on this account it takes the name of "tamago-yaki," which means "egg pottery." The original de-

coration was formerly very different from the Satsuma designs, and consisted of very light sketches done with a few neutral colors.

A peculiar kind of unglazed stoneware, resembling to a certain extent the Wedgewood, is made in the province of Ise, and called Banko-yaki, from the name of the inventor. The material used for the greater part of this ware is a brown clay, of such toughness that tea-pots, and other small articles can be made extremely light and thin; it is decorated with paintings done in opaque enamels. White biscuit is also made in the same place of a very pure clay, and in later years a kind of marbled ware is produced by mingling of white and brown clay.

### PORCELAIN.

The art of porcelain-making presents features, which, of course, in principle, are very similar to those of porcelain manufacturing in Europe; however, the machinery used is of a more primitive kind.

Whatever may be the nature of the raw material, be it quartz, felsite, kaolin, feldspath, or the peculiar porcelain-stone of Arita, it is always powdered by means of balancing pounders of a peculiar construction. These are composed of long horizontal beams, with a perpendicular crosspiece at one end, giving the whole the shape of a hammer, and with a water-trough at the other end. This instrument is put up wherever a small stream of water can be utilized; the water running into the trough, raises the pounder by over-weight, and running out at the end in consequence of the incline, allows it to fall down again, with the iron-shod crosspiece dropping into a stone mortar, in which the materials are thus reduced to powder; the latter is then sifted, mixed with water, and decanted.

No other machinery, such as the quartz or glaze mills of foreign porcelain manufactories, is used, and the consequence is that all the material which cannot be sufficiently powdered by the above described pounders (amounting often from 40 to 50 per cent.) is thrown away as waste. The fine powders produced by decanting are carefully mixed, and removed into flat boxes, where the water is partly drained off through a sand bedding covered with matting, and partly tapped off from above the deposited clay; the latter is finally brought to more consistency by

placing it on the warm furnaces. Long experience, combined with the good quality of the raw material, enables the manufacturers to prepare a clay fit even for the production of very large pieces, such as vases from 6 to 7 feet in height. The throwing and shaping of the clay is done upon the common potter's wheel, which, in the town of Arita (Hizen), consists of a flying wheel and a working disc, 12 or 15 inches one above the other. These are united by a sort of hollow wooden prism, so as to form one system of wheels, which is placed over a vertical round piece of wood, fastened in the ground. To avoid friction as much as possible, this system of wheels is resting upon the pointed stick by means of a hollow piece of porcelain, set underneath into the working disc. By means of this lathe the workmen in Arita turn out large dishes of three feet in diameter, as well as the so-called egg-shell porcelain, not thicker than paper. For very heavy and large pieces, the lathe is turned by means of a driving cord.

In all other provinces but Hizen, the lathe is of a more simple and imperfect construction, the flying wheel being at the same time the working disc.

When the pieces were sufficiently dried in the open air, they were shaped with sharp iron tools on the same lathe on which the first throwing had been done, and were then coated with a very pure white clay, so as to give the finished ware a better appearance, and to bring out with more intensity the fine blue color of the cobalt painting. After this coating, the ware receives the preliminary baking in small kilns built in the open yards of the manufacturing localities. The pieces were then painted with the oxide of cobalt, and afterwards glazed in the same way as in Europe. The glaze was always composed of a feldspathic material, either natural or produced by the mixture of different minerals, to which was added a certain quantity of wood ashes, freed from the alkali by careful lixiviation. The proportion of ashes depends on the place which the pieces had to occupy in the kiln, the heat of which was not quite uniform. With reference to certain peculiar kinds of porcelain, such as the celadon, or the craquelé, the materials used are not the same as for the white or common ware. For the celadon, the body is the same, but the glaze is made of a mineral different from that which is used for the glaze of the white ware. The craquelé, *i. e.*, the body of the craquelé, is made from a peculiar

kind of porcelain stone; but the nature of the network of cracks, the size of the meshes, etc., depend not only on the thickness of the glaze and of the white coating underneath, but also on the degree to which the piece is baked, before and after glazing.

The kilns are of a peculiar construction, and are always built on the slope of a hill, in a line of from 4 to 20, according to the importance of the locality. The base of each kiln lies about 3 feet higher than the base of the foregoing one, so that, if all the kilns were uncovered, the whole of them would present the aspect of terraces formed by a series of platforms, each 3' high. The ground plan is in the form of a rectangle, or rather of a trapezoid, the kilns growing wider and wider as they extend up the hill. The walls on the four sides of the ground plan being vertical to the height of a few feet above the base, gradually form a vault, the corners of which have been rounded off in such a way that the upper part of the vault presents no corners at all. This somewhat complicated shape will be more easily understood when it is stated that one of the large kilns in Arita has a length of 27', a depth of 18', and a height of 15' in the center. The central section by the depth would resemble half an ellipse with the principal axis in a vertical position, while the section through the length of the kiln would be half of an ellipse with its principal axis in a horizontal position and raised 3 or 4 feet above the ground. The front wall of each kiln, *i. e.*, the wall facing the lower end of the line of kilns, is pierced on the level of its floor by a series of holes, 8 to 12 inches high, and 3 to 4 inches wide; and in the opposite wall, which on account of the trapezoidal ground plan of the kiln, is a little longer than the front wall, there is a second series of similar holes, but at 3 feet above the floor, and consequently opening exactly upon the floor of the next kiln. In this way a draught is established through the whole line of the kilns, which ends in a range of short chimneys, corresponding to the draught holes of the last kiln. There are no separate furnaces or fire-places, but the fuel is thrown directly into the kiln. For this purpose, a space 0 m. 70 to 1 m. wide, has been reserved along that wall of the kiln, the air-holes of which open immediately upon the floor, and is separated from the main part of the kiln by thick perpendicular fire-clay slabs, about 30 m. 0 to 1 m. high. This separate narrow space communicates

with the outside by means of an opening, 0 m. 50 high and 0 m. 15 wide, made into the side wall of the kiln. Through this opening the fireman very dexterously throws dried wood into the kiln, three pieces at a time, and notwithstanding that the kiln is sometimes 8 m. in length, fires it with all the required regularity. The current of air passing through the lower kilns reaches the wood through the holes in the front wall; the flame, deviated by the upright fire-clay slabs, does not strike the porcelain directly, but follows the vault, and the heat spreads more equally amongst the objects placed in the kiln. The opposite part of the vault is purposely made steeper than the side, whence the flame starts; consequently, the latter does not take the strait line to the opposite holes, but produces a sort of whirling fire, which takes the objects also from behind. The flame passing through from the lower kiln, where the firing is actually going on, into the following kiln, produces sufficient heat to render this latter red hot by the time that the firing is finished in the first. At this moment the opening through which the first kiln has been fired is closed up with fire bricks, and the firing begins in the second one.

By this arrangement, the principle of which is very similar to that of the modern circulating furnaces for burning bricks, the fresh air has to pass through the kilns that have already been fired, and reaches the wood with a high temperature, producing combustion on most favorable conditions, while the departing flame is used for heating the next kilns. Since each kiln is heated by the fire of the foregoing ones, before its own firing begins, it profits by an amount of heat which is the greater the farther up its place is in the line. This explains why the manufacturers have thought it to be more advantageous to construct the kilns of increasing size in following the line upwards. At Arita, for instance, the lowest kiln has a length of 7', a depth of 6', and a height of 6', whilst the last one is 27' long, 18' deep, and 15' high. The single separate furnace to begin the firing is situated at the lowest end of the line. The fuel is pine wood, which has been barked and dried in the oven. It may be remarked that the firing, even in the larger kilns, does not generally last more than 14 hours; but it should be borne in mind that they are already red-hot when the firing begins.

The setting of the pieces in the kiln is done with precautions similar to those observed in Europe, to prevent their distortion.

The only difference is that in general only a small number of pieces are protected by fire-clay boxes or saggers, while the greater part are directly exposed to the fire; but in this respect improvements have been lately introduced by some of the principal manufacturers.

In order to prevent the dust from falling down from the vault, the inner surface of the kiln is coated with a glazing mixture before the firing begins. The pieces are arranged upon fire-clay stands, made in the shape of round tables, and placed one upon another to a height which a man can easily reach. The upper half of the large furnaces remains entirely empty, but surplus height of the vault is necessary to prevent it from caving in, which would certainly happen were it too flat.

The kilns are constructed in a manner which has the great advantage of being extremely cheap. When the floor is prepared and the side walls erected 2 or 3 feet above the ground, a centering is made by placing within this space one or more poles made of young trees, with the branches cut in such a way as to give the upper end the shape of a fork. The length of these poles corresponds to the height of the vault in the place where they are erected. Young pine-trees are then fastened along the inner sides of the walls by one end, then bent over the uprights, and fastened with straw-ropes in such a way that the whole centering represents a vaulted network with wide meshes. Long strips of bamboo are then tied to the main centering, so as to produce, finally, a sort of basket-work, leaving only such small interstices that the building material can not fall through. A mixture of fire-clay, cement, and broken fire-bricks, with enough water to give the mixture sufficient plasticity, is now placed on the centering. The kiln-builders, using their hands only, cover the centering with this mixture, taking great care to make it as compact as possible. When the material has settled down and has become sufficiently dry, without entirely losing its plasticity, the exterior is beaten with heavy wooden mallets, in order to harden and to smoothen it. The vault is now solid enough to stand without the centering; this is thereupon taken away and the inside smoothened and hardened with small mallets. When repairs are necessary, the damaged part of the kiln is broken away and a centering built at the required place in the manner described above, whereupon the hole is filled up, this time with fire-bricks, and not with the above men-

tioned mixture. Thus, after a certain number of repairs in different places, almost the whole of the vault becomes composed of fire-bricks. These kilns are said to last fifteen years, and even the largest do not cost over 60 dollars. Their shape and dimensions vary in the different provinces, the walls being more or less steeply vaulted. The above description refers to those kilns of Arita which seem to be the most perfect. The kilns used for baking the porcelain before glazing are of a similar shape, but smaller and always single, each manufacturer having his own kiln on his premises. But the finishing kilns belong to the community, and are situated here and there on the boundaries of the town or village; they are rented to the different manufacturers. In the town of Arita their number amounts to over 200, and they are fired in turns, so that each kiln is used only 6 or 8 times a year.

The greater part of the articles which are baked in these kilns belong to the kind called "Sometsuki," or porcelain decorated with blue paintings underneath the glaze; this is done with a native cobaltiferous ore, or with a purer material imported from China. Another part is left white, in order to be decorated on the glaze with colored enamels, which have to be baked in peculiar furnaces at a lower temperature. The chief ingredients of the enamel consist of powdered glass (a sort of flint glass composed of silica, litharge or red lead, and nitre), with an addition of white lead or of silex powder in various proportions, for the purpose of giving to each enamel the proper fusibility.

The coloring oxides to be mixed with the flux are very few in number, viz., copper, manganese, antimony, red oxide of iron, impure oxide of cobalt (for the black), and a sort of smalt from China; finally, gold for carmine tints, mixed with powdered glass, and for gilding, with a slight addition of white lead or borax. None of these enamels are melted beforehand in a crucible, but the ingredients are mixed by the painter himself and used directly for painting, so that the green, the yellow, the violet, etc., only appear when the pieces are baked in the muffle.

The manner in which this decoration is produced differs very much from the European method. In the first place, the whole design is traced in black lines, and the shades, when at all, are only indicated by strokes. The colored enamels are put on either in a thin layer when they are opaque, such as the red, the yellow, and the black, or in a thick layer when they are to pro-

duce, after melting, the effect of colored glass, through which the black tracing of the design is visible. Sometimes relief paintings are produced by first coating the porcelain with a white opaque enamel, which contains no oxide of tin, but is merely a mixture of glass, white lead, and powdered stone, and on which the other colors are then painted. As to the character of the Hizen porcelain decoration, it is so well known in foreign markets that it needs no special description. In Owari, Kiyoto, Mino, the great bulk of the porcelain consists of blue-ware or Sometsuki; but a remarkable article produced in Kiyoto is the Eraku-ware (so named after the inventor) which consists of porcelain painted over with red oxide of iron, on which ground all kinds of mythological ornaments are applied in gold.

Kaga-ware is decorated in a most characteristic way. It is distinguished by the very fine gold ornamentation, generally on red, sometimes on black grounds, leaving open fields with paintings of flowers, birds, or personages, either traced in red and gold outlines, or painted with transparent enamels of a similar composition as those used in Hizen. These latter paintings are characterized by the vigorous tracing of the black outlines under the enamels, and the power with which these latter have been applied. Although the ware in itself is not generally of a very fine quality, this sort of decoration in gold and red is very rich and most effective. In later years, when better white-ware has been manufactured in Kaga, or imported from other places for decoration, one of the painters has produced some excellent specimens, presenting a happy combination of the painting in red, black, and gold outlines, with the above-mentioned peculiar style of decoration, originated by a celebrated porcelain-maker of Kiyoto.

### LACQUERED WARES.

A short description of the manner in which lacquering is done may be of some interest.

This operation depends of course on the peculiar properties of the lacquer and the effect to be produced. The raw lacquer, chiefly the Seshime-urushi, is used for the priming, with an addition of burnt clay-dust or fine stone-powder, so as to produce a coating of the utmost hardness. The prepared lacquer, after having been strained, etc., is slightly transparent when applied in thin layers, and possesses a color similar to that of shellac;

this transparency is occasionally increased by a small addition of drying oil, which, by mere hardening, produces a sufficient glossiness of the surface, whereas the pure lacquer has to be polished. For coloring, the lacquer is mixed with cinnabar, orpiment, red oxide of iron, or Prussian blue, etc.; the black lacquer is prepared in the peculiar manner described under the head of Lacquer, page 18. Sometimes the colored lacquer is used, and when the final coating is required to be of a transparent nature, either the unmixed strained lacquer, or that peculiar kind of lacquer which has been thinned by an addition of oil is used. The mixing of the lacquer with hardening or coloring powders is generally effected by the lacquerer himself on a wooden board with a wooden spatula just before using it. Finally, the thick mixture is forcibly strained through a piece of the above-mentioned paper, called Yoshinogami. Should the lacquer become too stiff for use, some bits of camphor are crushed and thoroughly mixed with the lacquer by means of the spatula, whereupon it becomes more liquid. Before beginning to lacquer, the workman sometimes lines the exterior of the object, and especially the joints and corners, with linen gauze or Yoshino-gami, pasted on with raw lacquer, so as to give the object greater solidity and to prevent its breaking. The primary coatings are put on with a mixture of raw lacquer and burnt clay-dust, and afterwards stone-powder; when hardened they are rubbed with a grindstone, to smoothen and polish the surface. The next two or three layers are done with inferior kinds of the black or colored lacquer, according to the color to be produced. The lacquer is applied in the first place with a wooden spatula, and afterwards with a very stiff plat brush, so as to smoothen and spread the lacquer equally. The surface is then ground with water and charcoal, of which latter two kinds are used, the one coarse and hard, and the other light and soft. As a peculiarity, it may be stated that the freshly lacquered objects are placed in large wooden boxes, of which the inside has been sprinkled or washed with water, so that the process of hardening takes place, in a dark and damp atmosphere; according to the statement of the professionals, this precaution is absolutely necessary to produce the speedy hardening and fine appearance of the lacquer. The final coating is done with the best lacquer of the kind required in the particular case, and after having been carefully ground, it is then polished with powdered deer's horn. The black

lacquer, when finished, is repeatedly rubbed with a ball slightly dipped in Seshime lacquer, and each time carefully polished with the above-mentioned deer-horn powder. The gold-sprinkled lacquer, called Nashiji, is produced by sifting a certain amount of gold-leaf, cut into small pieces, on to a fresh coating of Seshime lacquer. When hardened, the surface is smoothed and then coated with a choice quality of lacquer called Nashiji-urushi, which is prepared by carefully straining and mixing it with a small quantity of gamboge. This lacquer, when applied in a thick layer, is opaque, and only becomes transparent in thin layers; so that by grinding the final coating with charcoal, the gold sprinkles underneath can be made more or less visible according to the will of the artist. Finally, after being carefully polished, the object receives a very thin coating of the same lacquer to produce the gloss. For common-ware tin-foil is used instead of gold-leaf, but owing to the yellow color of the Nashiji-urushi, the tin-foil has a gold-like appearance.

The final decoration of the objects, however, is an operation which admits an almost indefinite variety of device, and consists either of paintings or of incrustations of mother-of-pearl shells, etc., or else of a peculiar preparation of the surface.

The relief paintings are done with a mixture of red oxide of iron and lacquer, upon which fine charcoal-powder is brought to bear before the lacquer has hardened. This is again coated with lacquer and colcothar, the operation being repeated until the required relief has been produced. The metallic powders, viz., gold, silver, bronze, etc., are applied to the final coating whilst the lacquer is still in a viscous condition, so that the powders being, so to say, soaked into the fresh lacquer, a thick layer chiefly composed of metal is produced. After that the lacquer has become hard, the painter removes the surplus of the powders, and either polishes the painting or simply rubs it over, according to the result desired. It is unnecessary to add that lacquer painting is an art which admits almost of as many different methods of producing a certain effect as that of oil painting. Indeed, although the painter in lacquer has only a very limited number of bright colors at his disposition, he can make use of a large number of dark, brown, and neutral tints, and also of various metallic powders, besides which he has it in his power to modify the surface as he pleases, viz., making it dull or brilliant, smooth or grained, producing relief or flat pictures. The

lacquer can even be carved, and, finally, the artisan can incrustate mother-of-pearl shell, ivory, thin metal, or anything he likes into the lacquer. By mixing a sort of paste made of bean powder, or the white of eggs, with the lacquer, he can thicken it to such an extent as to give it a kind of plasticity, admitting the possibility of making impressions which remain visible after hardening. This is done, for instance, with the so-called Tsng-aru lacquer, which presents a marbled appearance with red brown, and green veins. The first coating is done in black lacquer which is mingled with white of egg, and by tamping with a ball of cotton or some similar operation, the surface is made to present a mass of irregular depressions and elevations which remain after hardening. The latter are partially ground down, and a second coating of a different color is applied and similarly treated. After having finished the coating with variously colored lacquers, the surface is ground until all the successive layers appear again in veins of different colors. It would take too long, and would even be impossible, to describe all the devices made use of by Japanese artists for their finest specimens of lacquer. To appreciate the really beautiful creations of this art to their full value, it is necessary to examine the pieces down even to the smallest details, to compare the common pieces with those of the best workmanship, and in this manner to educate the eye to a certain extent. There is little doubt but that anybody who has had such opportunities will become more and more fond of these products, which combine the most varied devices of technical as well as artistical ingenuity so admirably. It need scarcely be added that the ordinary lacquer does not present all the features of the fine specimens; for this purpose the different methods of lacquering and painting have been considerably modified in order to produce cheaper articles; never the less, the nature of the material gives a beautiful appearance even to such inferior ware.

The art of lacquering is already more than a thousand years old, and pieces made in those ancient times are still extant in the country. Very fine specimens of lacquer over 200 years old may be seen in the temple of Shiba in Tokio, and also in the collection now offered for sale.

The art of carving lacquer was introduced into Japan by a Chinese artist, and is chiefly done in the red lacquer, resembling the so-called Pekin lacquer.

The "Shunkei-urushi" should also be mentioned, which, being transparent and of a yellowish tint, is used to produce upon wood an effect similar to that of French polish. The surface is first prepared with a primary coating of glue and alum, so as to fill up all the pores, and is then polished and sometimes painted with gamboge or safflower, together with the sap of unripe persimmons, which give it a brighter appearance. Afterwards the coating of varnish is applied with a stiff brush, and as a certain percentage of oil has been mixed with the lacquer, it requires no polishing, but acquires the necessary brilliancy by mere hardening. The most celebrated lacquer of this kind is made in Akita, and it is reported that the process is effected at sea on board the ships, so as to avoid all dust and to allow the lacquer to harden in a moist atmosphere, which produces a gloss of remarkable beauty.

Finally, mention should be made of the lacquer-ware inlaid with mother-of-pearl. Pieces of shell having a beautiful natural color are selected for the finest specimens of lacquer, and are only made use of in moderation, to give more variety to the gold paintings. But for the common ware, where whole pictures, flowers, etc., of mother-of-pearl shell are represented, the thin plaques of this material are painted with colors on one side, then covered with tin-foil, and either gummed on with lacquer or else laid upon the freshly lacquered surface. When the lacquer has hardened the whole piece is coated with black lacquer, so that all the designs disappear. Afterwards the hard lacquer is ground in the first place with a stone, then with a piece of charcoal, whereupon the mother-of-pearl reappears polished. The tin-foil underneath has the effect of increasing the display of colors.

### **LACQUER.**

The most interesting product appertaining to this class is undoubtedly the Japanese lacquer (urushi), celebrated all over the world for its excellent quality and good beauty. This valuable article is almost entirely a product of nature, and requires but a few mechanical operations to be ready for use. It consists merely of the sap of the "Rhus vernicifera," which is cultivated especially for the production of lacquer, chiefly between the 33° and 37° of N. latitude. The trees when five years old are regularly tapped, from the end of May until the end of October, incisions being

made in the bark extending about one quarter of the trunk's circumference, and just deep enough to reach the wood. On the incision being made, clear sap flows out, mingled with a very white milky substance, which darkens very soon when exposed to the air, and gradually assumes a dark brown, and almost black color. At first these incisions are made at about 36 centimetres distance one from another, on alternate sides of the trunk, and the lacquer is taken off with an iron spatula as soon as it has filled the incisions. After an interval of three or four days new incisions are made, close above and below the former cuttings. Proceeding in this manner until the end of the season, the whole tree becomes covered with incisions, and has to be cut down. The branches are lopped off, soaked in water, and also tapped, by means of incisions made in a spiral line. The lacquer taken from the branches becomes very hard, and is therefore mostly used for priming; its name is "Seshime-urushi." In the more northerly part of Japan, where the lacquer tree is cultivated with the additional view of producing wax, the tapping is done on a small scale only, so that the tree need not be cut down, but may yield lacquer and wax for a number of years.

The quality of the crude lacquer (ki-no-urushi) depends upon the season in which it has been tapped, and also on the circumstances of climate and soil, as well as on the care bestowed upon the cultivation of the tree. The raw produce is a viscous liquid of a dirty gray color, always covered with a dark brown skin, where it comes into contact with the air, and mixed with particles of the bark of the tree and other accidental impurities. Having been placed in small wooden tubs, lined with paper, it is allowed to settle gradually; the produce separates into a thinner and finer quality in the upper half, and a thicker and less good quality which settles in the lower half of the tub. Both are separated by decanting, and are strained through cotton cloth. The superior quality of lacquer is stirred in the open air in order to allow a certain excess of water to evaporate, after which process it assumes a brilliant dark brown and nearly black color; in thin layers it appears transparent, with a brown color, similar to that of shellac. The further operations which the lacquer undergoes before being ready for use are generally effected by the workman himself before using it; they consist of mixing it with powdered substances, with a view of either heradning or coloring it, and of straining the pure lac-

quer, or the mixture, through a peculiar long-fibered paper called "Yashino-gami," made for this purpose. The Shunkei Urushi, a kind of lacquer which has to undergo no grinding or polishing, and which is supposed to acquire sufficient brilliancy by mere hardening, is made by mixing the pure lacquer with a small quantity of the "Ye-no-abura" mentioned above. This lacquer is used in a manner similar to the foreign shellac or copal varnishes for furniture, upon which it forms a brilliant transparent coating of a yellowish tint, through which the veins of the wood remain visible.

A most interesting operation is that by which the celebrated black lacquer (Roiro-urushi) is produced. This is effected without the addition of any solid particles, such as lampblack or similar substances, but merely by stirring the crude lacquer for one or two days in the open air, whereupon it assumes a very dark brown color. Towards the end of the operation a small quantity of water, which has been allowed to stand for a few days mingled with iron filings, or a gall-nut infusion darkened by the addition of iron, is added, and the whole stirred again until part of the water has evaporated, whereupon the lacquer acquires a proper consistence and color. The addition of this water is said to be absolutely necessary for producing the highest brilliancy and darkness of the lacquer. The operation as described above is indispensable; but there are a few unimportant modifications, since the manufacturers sometimes add a solution of gamboge or a decoction of the yellow fruits of "Gardenia florida," or other liquid dyestuffs for the purpose of improving or modifying the color of the varnish.

~~Please~~ Please preserve this Catalogue for use at sale.  
You will find much valuable information in the introductory pages.

## CATALOGUE.

1 Yakonin porcelain Ash Receiver, character decoration. 30  
2 pieces

2 Small Chinese porcelain Vases, delicate floral and insect decoration. 25  
2 pieces

3 Owari porcelain open-work Saki Cup Stands. 3  
2 pieces

4 Choice Kiyoto porcelain Saki Goblets, floral decoration. 35  
6 pieces

5 Satsuma porcelain Cigar Vases, painted with chrysanthemum and other flowers. 25  
2 pieces

6 Others, smaller, similar decoration. 2 pieces

7 Pair Hezin porcelain Cologne Bottles, crimson and gold decoration. 25  
2 pieces

8 Choice Egg Shell porcelain Saki Cups, Covers and Saucers, gold glaze. 25  
2 pieces

9 Handsomely painted Yakonin China Cigar Box, character decoration. 30  
35

10 Kiyaki-wood Head Rest, with pillow.

11 Owari porcelain Bottle Vases, blue decoration beneath glaze. 25  
2 pieces

12 Japanese Teapot, fire-proof decoration, with Japanese male and female figures. 25  
2 pieces

13 Another, smaller, floral decoration. 25

14 Another, Banko-ware, peculiar glaze, enameled decoration. 25  
2 pieces

15 Nankin porcelain Candlestick, in form of dog Foo. 25

16 Pair handsome Nankin porcelain Cylinder Vases, enameled decoration of birds, flowers, and insects, on imperial yellow ground, imperial blue bands. Height 10 inches. 25  
2 pieces

17 Handsome Kiyoto-ware Vases, rich floral decoration, butterfly handles. Height 9 inches. 25  
2 pieces

18 Damio Figures, male and female, in court costume. 25  
2 pieces

19 Antique bronze Incense Burner, in form of quail. 25

20 Another, Stork on lotus leaf, fire-gilt finish. 25

21 Ancient bronze Toad.

22 Silver bronze Stork.

23 Richly decorated Kaga Plaque, crimson and gold decoration. Diameter 8½ inches.

24 ~~25~~ Another, bright color decoration. Diameter 8 inches.

25 Japanese earthenware Biberon, water-drop decoration, <sup>158</sup> peculiar glaze.

26 Handsomely decorated Kiyoto Cups and Saucers, medallion decoration. 6 pieces

27 <sup>158</sup> ~~26~~ Same. 6 pieces

28 <sup>153</sup> ~~27~~ Same, after-dinner coffee size. 6 pieces

29 <sup>153</sup> ~~28~~ Same. 6 pieces

30 Elegant Awata-ware Comport, enameled decoration of lotus-leaf and flower and flying storks; lotus-leaves and bud in relief. 2 pieces

31 Damio Lady's Snow-shoes.

32 Owari porcelain Flower-boat, blue decoration beneath glaze.

33 Kiyoto porcelain Sardine-Box, enameled decoration of flying storks.

34 Nankin porcelain Mandarin Ducks. 2 pieces

35 Fine Owari porcelain Cream-jugs, blue decoration. 2 pieces

36 Handsome black and gold lacquered hexagonal Spice-box; seven pure gold lacquered boxes within.

37 Elegant Chinese Handkerchief-box, lined with crimson silk.

38 Beautiful Chinese black and gold lacquered Fan, with handsome gold decorated case.

39 Finely carved ivory Chinese Flower-boat.

40 Set ivory Chessmen, finely carved.

41 Chinese ivory Chop-sticks. 2 pieces

42 Handsome Hezin porcelain Water-pitcher, bright floral decoration; Japanese text in gold.

43 ~~44~~ Another, antique form.

44 Celadon Flower Vase, incised decoration. Height and diameter 6x10 inches.

45 Seto porcelain Temple Lantern, open-work panels, delicate penciling in rich blue; choice.

46 Kiyoto-ware Bureau Set. 3 pieces

47 Specimen of Chinese ivory carving, balls within ball; finely executed.

48 ~~49~~ Another specimen, smaller.

49 Finely carved ivory Napkin Rings. 2 pieces

50 Chinese carved ivory Paper-cutters. 2 pieces

51 Exquisitely carved Sandalwood Fan.

52 Carved ivory Scratches. 2 pieces

53 Handsome Awata-ware Water-pitcher, storks, golden pheasant, chrysanthemums, etc., in bold relief.

54 ~~2.50~~ Another, smaller.

55 Seto porcelain Temple Lamps, dark blue decoration. Height 13 inches. 2 pieces

56 Antique Chinese Bronze Censer, finely carved teak-wood stand.

57 Handsome Feather Fans. 2 pieces

58 Handsome Chinese Hand-screens, ivory faces, silk robes; ~~2.50~~ fine. 6 pieces

59 Seto porcelain oblong cut Flower Stand, rich blue decoration. ~~6.25~~

60 Pair rare Nankin porcelain cylinder Vases, raised decoration of cherry-tree in blossom, birds, etc., imperial yellow glaze. Height 11 inches. 2 pieces

61 Finely carved Chinese bronze Incense Burner on bronze base.

62 Curious Japanese Mermaid.

63 Richly decorated Hezin porcelain Vase, flowers and insects painted in natural colors. Height 11 inches.

64 Pair handsomely decorated Hezin porcelain large Vases, painted with Japanese historical scenes. Height ~~10.50~~ inches. 2 pieces

65 ~~11.50~~ Another pair, smaller. Height 21 inches. 2 pieces

66 Handsome Chinese porcelain cylinder Vase, or Umbrella Stand, rich medallion decoration. ~~5.25~~

67 Rare Banko Teapot, high form enameled decoration of storks.

68 Damio Hat.

69 Fine Kiyoto porcelain Saki Bowl, floral decoration, bamboo wicker-work on the outside.

70 Curiously painted Chinese porcelain Plates. 2 pieces

71 Handsomely lacquered Saki Bottle, gold decoration on crimson ground.

72 Pair choice Arita porcelain Vases, rich blue decoration beneath glaze. Height 13 inches. 2 pieces

73 Valuable old Karatz crackle-ware Tea Jar, double cover, floral decoration, rich Persian border. Height ~~10.50~~ inches.

74 Rare Banko-ware Teapot, high form, rich floral decoration.

75 Antique bronze Candlestick tripod, support of elephant's head. ~~2.75~~

76 Old Iron Teapot, lacquered cover, silver inlaid handle.

77 Mammoth Seto, porcelain plaque, finely decorated, deer in reclining posture, flowers, etc., in rich blue. Diameter 17. 22 inches.

78 Pair rich Chinese cloisonné enameled Vases, trumpet shape, flowers and vines on turquoise blue ground. Height 10 3/2 inches. 2 pieces

79 Elegant Satsuma Incense Burner, most delicately decorated in rich colors blended with gold, cover surmounted with chrysanthemums, leaves, and insect in relief. Height 11 inches. An exceedingly fine specimen.

80 Old Satsuma Bowl, exquisite floral decoration on stripes of crimson and green.

81 Pair Banko-ware Candlesticks, high form, enameled, 10 floral decoration. 2 pieces

82 Rare Banko-ware Tête-à-tête Set, lotus leaf shape. 5 pieces

83 Carved Kiyaki-wood lotus leaf Tray.

84 Curious hammered bronze Teapot, dragon in relief.

85 Large Kiyaki-wood Saki Goblet, ornamented with gold and silver medallions.

86 Exquisitely decorated old Satsuma Teapot.

87 Seto porcelain cylinder Vase, turtles in cobalt blue.

88 Rare celadon Teapot, in form of turtle of longevity, gold decorated.

89 Damio Warrior's Hat, iron, inlaid with gold.

90 Valuable Ming Incense Jar, with teak-wood stand and cover.

91 Superb Banko Plaque, lotus-leaf shape and glaze, enameled decoration of fishes. A rare and valuable specimen procured at the Tokio Exhibition.

92 Finely carved Chinese bronze Incense Burner.

93 Pair handsome Hezin porcelain Vases, beautifully painted with floral and crest decoration, gold clouds, rich Persian border. Height 13 inches. 2 pieces

94 Fine Hezin porcelain Censer, in form of fox in Damio clothing, finely painted and incised decoration.

95 Rare Banko Teapot, high form, bamboo handle and spout, fan and heart shaped medallions on pink ground.

96 Richly decorated Kaga Bowl, bright color decoration inside and out. Diameter 8 1/2 inches.

97 Superb Writing Case, fine black lacquer, pure gold ornamentation.

98 Elegant black and gold Shelf Cabinet, with enclosure, ornamented with bamboo tree, flying storks, etc., in pure gold, 27x17x13 inches; fine.

5,00  
99 Miniature Shelf Cabinet, fine black and gold lacquer, 8x9 6 3/4 inches.

100 MAGNIFICENT KISHIU VASE, made in imitation of bamboo basket work. Height 37 inches; one of the finest specimens of this rare ware that can be shown.

19. 101 Pair beautiful Ota-ware Vases, rosebush and roses in high relief, painting of aquatic birds. Height 14 inches.

15. 102 Valuable specimen of Satsuma ware, Eagle on Rock, chrysanthemums in relief.

7. 103 Handsome Tortoise-shell Saki Saucer, pure gold decoration of frogs.

2. 104 Banko Teapot, turquoise glaze, Mikado's crest in relief.

105 Rich cloisonné enamel porcelain Cups and Saucers.

3. 2. 106 Curious Earthenware Teapot, nuts and fruit in relief.

107 Pair elegant Satsuma Vases, finely decorated, with India-ink sketches, landscape scenery, flying storks, etc. Height 10 inches.

6. 108 Satsuma Bowl, enameled decoration of flowers, etc.

109 Carved Kiyaki-wood Tray.

110 Choice Owari porcelain large Bowl, outer surface painted with Buddhist gods, bamboo tree, etc., in bright blue. Diameter 9 inches.

15. 111 Valuable Saymin bronze Vase, finely carved dragon support.

3. 5. 112 Pair exquisite Japanese cloisonné enamel Vases, low form, fire-gilt mountings. Height 8 inches. Exceedingly fine and choice.

12. 5. 113 Old Japanese cloisonné enamel deep Plate. Diameter 12 inches.

4. 5. 114 Choice Imari porcelain Plaque, crest and medallion decoration in blue, crimson, and gold. Diameter 11 inches.

115 Rare Banko Bowl, lotus-leaf shape, enameled decoration.

116 Handsome Nebishima porcelain Round Tray, fan medallions, celadon glaze. Diameter 8 inches.

4. 7. 5. 117 Beautiful black and gold lacquer square Tray.

118 Old Satsuma Incense Burner, finely painted figure of dog Foo to cover.

12. 5. 119 Fine Gorosa bronze Incense Burner.

120 Pair most delicately painted Kiyoto porcelain Vases. Height 10 inches.

2 pieces

12. 121 Handsome brown lacquer Pic-nic Box, four compartments, outer surface inlaid with 20 Satsuma and porcelain medallions. 7x12 inches.

122 Small Satsuma Teapot, lotus-leaf shape.

123 Handsomely decorated Hezin porcelain Bowl. Diameter 10 inches.

124 Choice Chinese porcelain round Plaque, decoration of tiger, bamboo tree, etc., in bright blue. Diameter 12 inches.

125 Elegant Kiyoto porcelain Teapot, high form, rich floral decoration.

126 Beautiful Satsuma porcelain Tray, character medallions, Persian border.

127 Magnificent Satsuma large Bowl, low form, fishes, sea-weed and water painted inside, black and gold vine border on the outside. Diameter 15 inches.

128 Elegant Ota-ware Plaque; bird of immortality and cherry-tree in blossom in relief. 13x15 inches.

129 Smoker's Cabinet, in form of gourd, carved bronzed covers, gold ornamentation.

130 Antique bronze Vase, in form of a basket, indented sides.

131 Rare bronze Teapot, peculiar color.

132 Fine Gorosa bronze Teapot.

133 Chinese cloisonné enamel Vase, rich floral and vine design, peacock, blue ground. Height 9 inches. 2 pieces

134 SUPERB SATSUMA VASE, most artistically painted, with portraits of Buddhist gods, priests, and damio. Height 12½ inches; choice.

135 Exquisite Kaga porcelain Saki Cups; portraits of famous poets painted on gold ground. 2 pieces

136 Pair handsomely decorated Owata-ware Vases, enameled flowers and birds. Height 12 inches. 2 pieces

137 Magnificent Damio Tray, pure gold ornamentation on avanturine ground. 10x10 inches.

138 Choice antique Gorosa bronze Vase, dragon handles. Height 10 inches.

139 Ancient Satsuma oblong Trays, chrysanthemums in relief, walls of Troy border, green glaze. 4½x9 inches; rare. 2 pieces

140 Large Seto porcelain Bowl, choice blue decoration inside and out. Diameter 10 inches.

141 Rare Banko-ware Bowl, enameled floral decoration.

142 Handsome Kutani Bowl and Cover, bright floral decoration.

143 Choice Kiyoto porcelain Saki Bowl, rich blue and gold decoration.

144 Rare Satsuma-ware Teapot, grey and white glaze.

145 Exquisite Banko Teapot, neat floral decoration, side handle.

146 Pair Corean Vases, double diamond-shaped, green Celadon glaze, mottled with purple. 2 pieces

147 VALUABLE OLD SATSUMA INCENSE BURNER, in form of boat, raised ornamentation of crabs.

148 Ancient Satsuma Incense Jar, floral decoration. Height and diameter 7x6 inches.

149 Handsome Seto porcelain Flower Vase, globular form, choice blue decoration of flying storks beneath glaze. Height and diameter, 7x10 inches. Old and fine.

150 Pair elegant Ota-ware Vases, finely painted with Japanese caricature scenes. Height 15 inches. 2 pieces

151 Celadon oblong Trays, vine decoration in relief. 2 pieces

152 Ancient Nankin porcelain large Bowl, bright blue decoration beneath glaze inside and out. Diameter 11 inches.

153 Exquisite old Satsuma Teapot, finely decorated with Japanese Deities, Damio landscape scenery, etc.

154 Superb cloisonné enamel porcelain Jar and Cover, rich design on light blue ground, beautiful Persian border. Height 9 inches.

155 Rare Nankin porcelain deep Plates, bright blue decoration. Diameter 10 inches. 2 pieces

156 Raku-ware small Plates, enameled decoration. 2 pieces

157 Choice Kutani Bowl, decorated with interior scene, landscape view, flowers, etc., in bright colors. Diameter 6 inches.

158 Old Japanese Pottery Teapot, in form of Turtle of Longevity, peculiar glaze.

159 SUPERB SATSUMA INCENSE BURNER, richly decorated in gold and colors, figure of Japanese Deity to cover. Height 10 inches; an exceedingly fine specimen of this valuable ware.

160 Pair handsome Awata-ware Vases, finely painted, decoration of flowers, figures, etc., in gold and colors. Height 10 inches. 2 pieces

161 MAGNIFICENT CLOISONNÉ ENAMELED VASE, Fan-heart shape and snow flake medallion, detached flowers, vine, etc., on white ground, beautiful Persian borders. Height 14 inches. No finer specimen of Japanese cloisonné enamel can be produced.

162 Miniature suit of Damio Armor complete, made for a son of a Damio warrior and worn by him in battle.

163 Magnificent Damio Sword, superior blade, pearl inlaid scabbard, gold and silver bronze hilt and ornaments.

164 Superb Kioto porcelain Vase, exquisitely decorated with stork, flying bird, flowers, etc., painted in natural colors. Height 14 inches.

165 Hammered bronze Teapot.

166 Ancient iron Teapot; cloisonné enamel, cover and handle inlaid with silver.

167 Antique Gorosa bronze Shibochi, peculiar lacquer finish.

168 Handsome Awata Covered Bowl, painting of fishes, flowers, etc. Diameter 9 inches.

169 Elegant cloisonné enamel large Plaque, design of flowers, birds, crests, etc., showing a beautiful combination of colors. Diameter 25 inches.

170 Pair ancient cloisonné enamel Incense Jars, mounted on gold lacquer stand.

171 Owari porcelain Bowls, light blue decoration beneath glaze; one broken, but neatly repaired with gold cement.

172 Beautifully decorated Satsuma Bowl. Diameter 6 inches.

173 Handsome carved teak-wood oblong Stand, finely painted, porcelain medallion, 5x8x14 inches.

174 Old Satsuma Censer, on tripod support, neat decoration in gold and colors, figure of dog Foo to cover; choice.

175 Pair choice silver bronze jar-shaped Vases, inlaid with gold and silver. Height 6 inches. 2 pieces

176 Ancient Imari Incense Jar, decorated with chrysanthemums, bamboo-tree, etc., in blue, crimson and gold.

177 Pair elegant Hezin porcelain Vases, raised decoration of birds, chrysanthemums, etc., gold clouds, Persian borders. Height 12 inches. 2 pieces

178 Handsome black and gold lacquer round Tray, fish in relief. Diameter 8 inches.

179 — Another, different design.

180 Magnificent Damio Box, finest black lacquer, Tycoon's crests in pure gold. 12x16x7 inches.

181 Choice Nankin porcelain round Plaque, scolloped edge, rich blue decoration beneath glaze. Diameter 12 inches.

182 Fine Japanese porcelain round Plaque, dark blue; decoration of Imperial dragon. Diameter 9 inches.

183 Mammoth Hezin porcelain Plaque, bright color decoration of birds, flowers, insects and crests. Diameter 28 inches.

184 Magnificent Kaga porcelain Plaque, 58 figures of Japanese famous poets artistically painted on pure gold ground, bird of immortality in center. Diameter 15 inches. Exceedingly rare and fine.

185 Antique Kiyoto Incense Burner, top in form of mushroom, green and gold decoration.

186 Pair handsome Hezin porcelain Vases, flowers, birds and insects painted in natural flowers. Height 12 inches.

187 Elegant Damio Stand, gold ornamentation of stork, turtles, etc., on avanturine ground.

188 Choice Chinese cloisonné enamel cut Flower Vase, carved teak-wood stand.

189 Old Japanese crackle-ware Saucers, blue floral decoration. 2 pieces

190 Fine Kiyoto porcelain Saki Cups, decorated with procession of grasshoppers and other insects. 2 pieces

191 Exceedingly fine Nankin porcelain covered Bowls, choice blue decoration inside and out. 2 pieces

192 Pair handsomely decorated Hezin porcelain large Vases, floral and character decoration. Height 36 inches. 2 pieces

193 Handsomely decorated old Satsuma Vases, remarkable imitation basket-work cylinders, finely painted design of Buddhist priests, deities, landscape scenery, etc., rich Persian borders. Height 16 inches. Rare and fine. 2 pieces

194 Finely executed old ivory Carving, blind leading blind. Height 4 inches.

195 —— Another, Damio and children.

196 Fine Kaga large Bowl, handsomely painted with landscape views, Japanese interior scene, flowers, etc., Diameter 10 inches.

197 Carved wood Idol, gilt finished.

198 Cloisonné enamel porcelain round Boxes with covers, design of insects on white ground. 2 pieces

199 Carved Kiyaki-wood Trays. 2 pieces

200 Suit Damio Warrior's Armor complete.

201 Old Corean Bottle, indented sides.

202 Japanese Rain Umbrellas, large size. 2 pieces

203 Banco Teapot, neat floral decoration.

204 Sedji-ware Teapot in form of turtle.

205 Old Chinese Earthen-ware Cups on feet, Teak-wood covers. 2 pieces

206 Araku crackle-ware Bowls, corrugated, walls of Troy decoration beneath glaze.

207 Carved Soap-stone fan-shaped Tray. 2 pieces

208 Choice Seto porcelain Flower Pail, rich floral decoration.

209 Antique Kiyoto-ware Teapot, Japanese character decoration, bamboo handle.

210 Old Imari porcelain Plates, blue medallions, crimson and gold border. 2 pieces

211 Fine Nankin porcelain Cup and Cover, painted with Chinese festive scene.

212 Japanese cloisonné enamel covered Box, floral design on peacock, blue ground.

213 Rare Kishiu-ware fan-shape Trays, incised decoration, plum-colored glaze. 2 pieces

214 Fine Banko Teapot, enameled decoration of Japanese Damio figure.

215 Small Satsuma Teapot, lotus leaf shape, neatly painted with birds, flowers, etc.

216 Old Chinese porcelain deep Plates, enameled floral design, on imperial yellow ground, blue border. Diameter 6 inches. 2 pieces

217 Iduzumo covered Bowl, floral and maple leaf decoration; rare.

218 Bowl of same ware, indented sides, enamel decoration of flying storks.

219 Valuable old Satsuma Bowl, profuse decoration of stork and bamboo trees.

220 — Another, smaller, decorated with figure of Buddhist gods, Damios, etc., finely painted.

221 — Another, low form, much older and finer decoration, portrait of Japanese god of fire, dog Foo, etc., boldly painted.

222 Finely executed carved ivory Skull.

223 Handsome black lacquer Damio sectional Box, 2 compartments, maple-leaf decoration, silver mountings.

224 Seto porcelain fan-shaped Trays, blue decoration of deer and maple leaves beneath glaze. 2 pieces

225 Choice Imari porcelain Bowls, medallion decoration, crimson border. 2 pieces

226 Handsome Satsuma porcelain large Saki Goblet, profuse decoration of leaves and vines in pure gold inside and out.

227 Sectional Box of same ware and similar ornamentation.

228 Elegant black and pure gold lacquered Pic-nic Cabinet, containing sectional box, 4 compartments, Saki bottle, 2 confection boxes, and square tray, all beautifully ornamented with pure gold.

229 Superb Satsuma Teapot, high form, imitation bamboo handle and spont, beautifully painted floral decoration, bamboo branches in relief.

230 Japanese cloisonné enameled porcelain Jar and Cover.

231 Pair finely painted Yakonin porcelain Vases, character medallion and floral borders. Height 30 inches. 2 pieces

232 Handsome Ota-ware large Bowl and Cover, painting of maple-tree and golden pheasant on the outside, enameled <sup>7.</sup> decoration of fishes within. Diameter 13 inches.

233 Rare Banko Teapot, high form, green glaze, fan and heart-<sup>8.</sup> shape medallion.

234 Finely decorated old Satsuma Incense Jar.

235 MAGNIFICENT SILVER BRONZE VASE, beautifully <sup>112.50</sup> carved and inlaid with gold and silver. Height 16 inches. <sup>22</sup>

236 Match Vase.

237 SUPERB JAPANESE CLOISONNÉ ENAMEL jar-<sup>10.</sup> shape Vase, birds and flowers in white medallion, Persian border, dark green ground. Height and diameter 8x9 inches ; exceedingly choice in colors and design.

238 Finely carved Teak-wood Stand, handsomely painted por-<sup>12.50</sup> celain top.

239 VALUABLE KISHIU-WARE COVERED BOWL, in-<sup>2.50</sup> cised decoration of vines and leaves, green, yellow, and <sup>2.50</sup> plum-color glaze, finely carved ivory ornament to cover.

240 Fine Hezin porcelain covered Bowl, neat floral decoration, <sup>5.75</sup> Mikado's crest in blue and gold.

241 Old Imari porcelain Incense Jar, finely decorated in rich <sup>2.50</sup> colors.

242 Hezin porcelain deep Bowl, richly decorated in bright col-<sup>8.</sup> ors.

243 Handsomely lacquered Saki Kettle, Tycoon's crest in pure <sup>.50</sup> gold on avanturine ground, silver knob to lid.

244 Fine black and gold lacquer round Boxes and Covers. <sup>7.50</sup> 2 pieces

245 Ancient carved wood Frog.

246 Handsome round Tray, black and gold lacquer, fishes in <sup>12.50</sup> relief.

247 Choice Nankin porcelain round Plaque, dragon-fish and <sup>6.</sup> water in bright blue. Diameter 16 inches.

248 — Another, finer decoration. Diameter 12 inches.

249 — Another, same size, dark blue decoration of landscape <sup>2.50</sup> scene beneath glaze.

250 SUPERB SATSUMA INCENSE JAR, decorated with <sup>3.30</sup> portraits of Buddhist gods and priests; exceedingly rare <sup>2.50</sup> and fine. <sup>2</sup>

251 Pair superb Chinese cloisonné enamel Vases, biberon shape, rich floral design on turquoise blue ground. Height 12 <sup>11.</sup> inches. <sup>2</sup> pieces

252 Handsome Kiyoto Vase, lotus flower leaves and birds in <sup>6.</sup> bold relief. Height 14 inches. <sup>2</sup> pieces

253 Japanese cloisonné enamel Plaque, floral design. Diameter 8 inches. <sup>2</sup> pieces

650

254 Elegant teak-wood Writing Cabinet, highly polished, top  
inlaid with blue decoration, porcelain panel.

255 Finely lacquered Saki Kettle, in form of boat.

256 Black and gold lacquered Damio Toilet Box.

257 Fine black and gold lacquer small oblong Trays. 3 pieces

258 Handsome Gorosa bronzed Censer, in form of pomegranate,  
locust in relief.

259 Damio Furniture ornaments assorted. 25 pieces

260 Rare old Japanese cloisonné enamel cylinder Vase, mounted  
on lacquer stand.

261 Japanese bronze Knife Handles, gold and silver orna-  
mented. 12 pieces

262 Silver bronze Turtle.

263 Choice old Nankin porcelain, Shibachi, open-work cover,  
rich blue decoration.

264 Handsome Kiyoto porcelain Comport, blue and gold land-  
scape decorations.

265 Exceedingly fine old Nankin porcelain Plates, choice blue  
decoration beneath glaze. Diameter 8 inches. 2 pieces

266 — Same. 2 pieces

267 — Same. 2 pieces

268 Valuable old Satsuma leaf-shape Tray, remarkable orna-  
mentation of shells and crab.

269 Antique bronze Teapot, finely carved.

270 Kishiu-ware leaf-shape Trays, plum color, glazed. 2 pieces

271 Choice hammered bronze Teapot, finely engraved with  
chrysanthemums.

272 Handsome Japanese porcelain small Bowls, choice blue  
decoration beneath glaze, gilt edge. 2 pieces

273 Ancient Satsuma Cup and Saucer, decorated with figures  
of Japanese children at play, imperial dragon, etc. ; rare.

274 Choice Imari porcelain small Bowls, bright color decora-  
tion. 2 pieces

275 Antique iron Teapot, engraved sides and handle, bronze  
lid.

276 Superb Japanese cloisonné enamel Vase, fan-shape medal-  
lions, detached flower and vines on blue ground, Persian  
border, fine gilt base. Height 9 inches.

277 Damio Stand, black and gold lacquer.

278 VALUABLE SPECIMEN OF JAPANESE PORCE-  
LAINE Temple Drum, with support, the whole sur-  
mounted with finely executed chicken cock, cobalt blue  
glaze decoration, clouds in relief. Height of all 36  
inches. Exceedingly fine.

279 <sup>950</sup> Finely decorated Ota-ware Vase, painted with figures of Japanese fishermen, etc., fruit handles. Height 13 inches. Slightly defective.

280 <sup>225</sup> <sup>1050</sup> Seto porcelain Flower Vase, in form of turtle, blue glaze.

281 <sup>1050</sup> Rare old Karatz Incense Burner, crest decoration, open-work top.

282 <sup>12</sup> Exquisitely decorated old Satsuma Bowl, low form, portrait of Buddhist god inside, butterflies and Persian border outside.

283 — Another, high form, delicate painting of stork, bamboo trees, and landscape scenery.

284 Richly decorated Kaga porcelain Bowl, medallion decoration in crimson and gold. Diameter  $7\frac{1}{2}$  inches.

285 Old Kiyoto crackle-ware Bowl, floral decoration in blue and gold. Diameter 7 inches.

286 <sup>50</sup> VALUABLE OLD SATSUMA INCENSE BURNER, most artistically painted, with portraits of Buddhist gods, ceremonial scene and landscape scenery. Height and diameter 10x8 inches. A remarkable specimen, and well worthy a critical examination.

287 Finely carved bronze Incense Burner, representing Japanese god of the sea riding fish.

288 Old Kutani Bowl, flowers and dog Foo painted in bright colors. Diameter 9 inches.

289 Ancient Corean odd-shaped Bowl, raised ornamentation of lobster on the inside. Rare and curious.

290 Pair superbly decorated gourd-shaped Satsuma Vases, medallion paintings of Buddhist gods and flying birds, chrysanthemums, vines, etc., on gold ground-work. Height 16 inches. <sup>2</sup> pieces

291 Rich cloisonné enamel porcelain Plaques, deep form, design of flower wagon and flowers on blue ground. Diameter  $7\frac{1}{2}$  inches. <sup>2</sup> pieces

292 <sup>225</sup> Others, chrysanthemums on white ground. <sup>2</sup> pieces

293 Superb Damio Box, fan and vine decoration in pure gold on black lacquer, engraved silver mountings, embroidered case.

294 Ancient Japanese bronze Vase, detatched flower and mosaic design on green ground. Height 12 inches.

295 Carved Kiyaki-wood lotus-leaf-shape Trays, bronze frogs in relief. <sup>2</sup> pieces

296 — Others.

297 MAGNIFICENT CLOISONNÉ ENAMEL JAR-SHAPE VASE, design of golden pheasant, quails, butterflies, chrysanthemums, lotus-flower, and bamboo-trees on white ground, rich borders. Height and diameter 8x8 inches. An extremely fine specimen.

298 Finely carved teak-wood Stand, handsomely painted porcelain top. 8x8x6 inches.

299 EXCEEDINGLY FINE KISHIU-WARE VASE, incised decoration, turquoise blue and plum-color glaze. Height 6 inches.

300 Finely carved teak-wood square Stand, inlaid marble tops. 8x8x6 inches.

### VALUABLE SPECIMENS

OF

## Carved Jade and Crystal.

A White Jade Scent Bottle, leaves in blue in relief.

B ~~423~~ Another, butterflies and crest of pink color in relief.

C ~~72~~ Another, peculiar color, polished surface.

D Finely carved rock crystal Scent Bottle, figures of monkeys in relief.

E Specimen of White Jade, exquisitely carved, finely carved teak-wood frame and stand.

F Exquisitely carved Jade Cup, teak-wood stand and cover.

G ~~23~~ Another, different form.

H Green Jade Scent Bottle.

I ~~412~~ Another, Scent Bottle, green and white Jade.

J ~~17~~ Another, pure white Jade, blue vine and leaves in relief.

K Exquisitely carved specimen of Jade, star form, teak-wood stand.

L Pair beautiful green Jade small Cups, teak-wood stands. 2 pieces

M Finely carved Jade specimen, teak-wood frame and mountings.

N ~~125~~ Duplicate.

O Smaller specimen, similar mountings.

P ~~12~~ Duplicate.

Q Another specimen, finely carved teak-wood frame and stand. 9x12 inches.

R Finely carved white Jade Scent Bottle, leaves in relief.

S ~~5~~ Another, leaves and flowers in natural colors in relief.

T ~~425~~ Another, crest and butterflies in relief in blue color.

301 <sup>21</sup> Handsomely carved teak-wood Screen, beautifully embroidered center. 22x28 inches.

5-0.

302 REMARKABLY DECORATED OLD SATSUMA VASES, painted with figures of Buddhist gods, damios, pine tree, etc., in a bold and artistic manner; enameled decoration of imperial dragon encircling necks. Height 19 inches. A truly wonderful example of old Japanese decorative art, and valuable specimens. 2 pieces

47. 50. 303 VALUABLE OLD SATSUMA INCENSE-BURNER, painted with figures and deified priests, storks, bamboo tree, etc. 14x9 inches. Old and rare.

304 Fine Japanese cloisonné Kiyoto-ware Tiles. 2 pieces

305 4. Others, different design. 2 pieces

306 Antique iron Teapot, finely engraved, cloisonné enamel cover. 5.

307 Hammered bronze Teapot, silver-plated, engraved with bamboo branches, etc. 6. 25.

308 Japanese cloisonné enamel Placques. Diameter 10 inches. 3. 7. 5. 2 pieces

309 Rare Banko covered Bowl, in form of lotus-bud.

310 Old Satsuma Plaque, richly decorated. Diameter 8 inches. 2. 25.

311 Ancient Chinese porcelain Plate, scolloped edge, floral decoration. 4. 10. 2 pieces

312 Old Chinese porcelain small Plate, decoration of carrot and text in dark blue. 5. 6 pieces

313 Superb Kiyoto porcelain Flower Boat, exquisite gold trac-  
ing on chocolate glaze. 2.

314 Imari porcelain oblong Trays, bright color floral decoration. 5. 5. 2 pieces

315 Choice Chinese porcelain round Tray, with rim, rich blue decoration beneath glaze. Diameter 11 inches. 7.

316 7. Another, hexagonal form, crest in relief.

317 Handsomely decorated old Imari porcelain large Bowl, floral medallion, flying storks in center. Diameter 10 inches. 2. 5.

318 Old Japanese porcelain Trays, in form of Mount Fusiyama, blue decoration. 1. 2. 2 pieces

319 Choice porcelain round Plates, deep form, lotus flower dec-  
oration in pink glaze. 17. 2 pieces

320 Handsome Owari porcelain cylindrical Flower Vase, cobalt blue glaze, flying birds and water in relief. Height and diameter 9x10 inches. 20.

321 Exquisitely decorated Kiyoto porcelain funnel-shape Vase, dragon handles. Height 13 inches. Exceedingly fine. 3. 9.

322 Pair elegant Chinese cloisonné Vases, floral design on white ground, blue ground necks, Persian borders. Height 12 inches. 2 pieces

323 Finely carved teak-wood Stand, square form, handsomely decorated porcelain top.

324 Choice Nankin porcelain round Plaque, decoration of Imperial dragons, water, etc., in bright blue. Diameter 10 inches.

325 Another, profuse decoration of maple leaves in delicate blue. Diameter 10 inches.

326 Rare Celadon round Plaque, incised decoration of Imperial dragon. *in a box*

327 Superb Kiyoto porcelain Incense Jar, exquisitely decorated with Japanese festive scene, rich Persian borders, top surrounded by figure of dog Foo. Height 16 inches.

328 MAGNIFICENT SILVER BRONZE VASE, elaborately carved, and inlaid with gold and silver. Height 23 inches.

329 Match Vase.

330 Carved wood Temple. Height 3 feet.

331 Elegant bronze Plaque, inlaid with silver. Diameter 12 inches.

332 SUPERB KAGA PORCELAIN PLACQUE, decorated with 60 figures of Japanese poets on pure gold ground. Diameter 15 inches.

333 Finely decorated Arita porcelain Dinner Plates. 12 pieces

334 Tea Plates to match. 12 pieces

335 After-dinner Coffee Cups and Saucers to match. 12 pieces

336 Exquisite Satsuma Bowl, raised ornamentation of fishes inside, network on the outside; choice.

337 Exquisitely decorated old Satsuma Teapot.

338 Another, modern ware, melon-shape, bamboo handle.

339 Old Japanese crackle-ware Bowls, blue decoration. 2 pieces

340 Beautiful black and gold lacquer Toilet Boxes. 2 pieces

341 Superb lacquer Writing Case, finest gold decoration of water, flying storks, etc., silver moon. Note the delicate penciling. 2 pieces

342 Cloisonné enamel porcelain Toilet Boxes, designs of butterflies on blue ground. 2 pieces

343 Handsomely decorated Satsuma Incense Jar, Buddhist's ceremonial scene.

344 Valuable Celadon Vase, mottled glaze. Height 5 inches.

345 Pair richly painted Satsuma Vases in form of sacks, tied with cords and tassels, the latter forming handles. Height 15 inches. 2 pieces

346 Finely carved Chinese bronze Incense Burner.

347 Choice Nankin porcelain round Plaque, decorated with fish and grass in dark blue. Diameter 14 inches.

348 — Another, deep form. Diameter 11 inches. Decorated with figure and landscape scenery.

349 — Another. Diameter 9 inches. Crest decoration.

350 MAGNIFICENT CABINET, beautifully lacquered and gold ornamented, doors and tops inlaid with panels of rare old specimens of Japanese cloisonné enamel, silver and bronze mountings. 20x19x14 inches. Unique.

351 SUPERB KIYOTO PORCELAIN VASE, most exquisitely decorated with Japanese figure of god of fire, damio, etc., fan and rose-bud in relief for handles. Height 16 inches. Exceedingly fine. *Damaged*

352 Handsomely carved teak-wood square Stand, inlaid marble top.

353 Valuable old Satsuma Teapot, remarkable ornamentation, wasps, wasp's nest, and grasshopper.

354 Handsomely decorated Satsuma lotus leaf-shape Plate.

355 — Another.

356 Old Japanese pottery Teapot, in form of Turtle of Longevity.

357 Ancient Raku leaf-shape Tray with handle, gold and color ornamentation of religious emblems.

358 Old Japanese cloisonné enamel tumbler-shape Cup.

359 Elegantly Gorosa bronze large Vase, finely engraved base, dragon head handles. Height and diameter 13x17 inches.

360 Pair superb Chinese cloisonné enamel Vases, design of medallions, crests and insects on rich blue ground. Height 13 inches; choice. 2 pieces

361 Choice Kaga porcelain Bowl, rich crimson and gold decoration. Diameter, 9 inches.

362 — Another. Diameter 8 inches.

363 Carved wood figure of Japanese god of Wisdom.

364 Pair elegant Chinese Vases, raised ornamentation of religious emblems in medallions, floral decoration, jade color ground, finely carved teak-wood stands. Height 24 inches. Exceedingly rare and fine. 2 pieces

365 Finely executed Japanese earthenware Eagle.

366 Handsomely painted Damio Screen, Japanese interior and landscape scene on gold ground, 6 folds. Height 27 inches.

367 Curiously decorated Hezin porcelain Saki Bowl, bamboo wicker-work on the outside.

368 Choice Seto porcelain Square Box and Cover on feet, hawthorne blue decoration. 325

369 Handsomely decorated Kaga porcelain Bowl and Cover, floral painting. 12, 50

370 Pair handsome Arita porcelain Vases, open-work base, exceedingly fine blue decoration beneath glaze, elephant head handles. Height 12 inches. 14, 50 2 pieces

371 Rare Hezin Bowl, made in form of chrysanthemum flower, enameled decoration of flowers and butterflies on alternate stripes of imperial red, yellow, green, and blue. 65, 50

372 Pair elegant Kiyoto Vases, enameled decoration of lotus-leaves, flowers, and insects, lotus-vine, and bird handles. 3, 50 Height 14 inches. 2 pieces

373 Rare Raku crackle-ware hexagonal Box and Cover, incised decoration of bird. 5

374 Pair handsome black and gold lacquered Damio Stands. 7, 50 2 pieces

375 Exquisite Kaga porcelain Saki Goblet, beautifully decorated with gold and crimson outside, remarkable decoration of Japanese poetry within. 3, 50

376 — Another, different form, gold text within. 7

377 Exquisitely decorated Kaga porcelain Saki or Egg Cups. 135, 50 12 pieces

378 Superb Nagasaki porcelain Tea or Dessert Plates. 1, 60 12 pieces

379 Coffee Mugs and Saucers to match. 12 pieces

380 Fine Arita porcelain oblong Placques, bright color decoration. 1, 50 2 pieces

381 Choice Nankin porcelain round Plaque, rich blue decoration, scolloped edge. Diameter 10 inches. 1, 50

382 VALUABLE AND EXCEEDINGLY RARE SPECIMEN OF SATSUMA WARE; small Vase, with marvelous decoration of insects in relief. Height 7½ inches. 21

383 — Another specimen equally as rare; small Bowl, with raised decoration of dragon on the outside, wasp's nest and wasps inside. 51

384 Superb Satsuma Bowl, remarkable ornamentation of fishes without, and crab and shells within. 52

**NOTE** The above three specimens, as well as a few others of this valuable ware embraced in the Catalogue, are supposed to be (with the exception of several pieces sold with the Sultan Collection in New York) the first and only specimens ever brought to this country.

385 Pair elegant Yeddo porcelain Vases, most exquisitely decorated, elephant head and ring handles. Height 17 inches. 2 pieces

386 <sup>51.</sup> MAGNIFICENT SATSUMA CYLINDER VASE, boldly drawn decoration of Japanese mythological subject, beautifully painted Persian borders. Height and diameter <sup>23</sup><sub>25</sub> 23x9 inches.

387 Ancient Satsuma Censer, globular form, exquisitely decorated with figures of Buddhist gods, ceremonial scenes, etc. Height and diameter 13x8 inches. Rare and fine.

388 Pair antique Nankin porcelain bamboo cylinder Vases, incised decoration, base of flowers, etc. Height 12 inches. <sup>225</sup> 2 pieces

389 Handsome cloisonné enamel Kiyoto-ware Plates. Diameter 10 inches. <sup>9.</sup> <sup>1/2</sup> pieces

390 <sup>2.</sup> Others smaller. Diameter 9 inches. <sup>1/2</sup> pieces

391 <sup>62.</sup> <sup>134</sup> Same. Diameter 7 $\frac{1}{2}$  inches. <sup>1/2</sup> pieces

392 MAGNIFICENT KUTANI PUNCH-BOWL, beautifully painted with fishes, grasses, etc., rich Persian border. Diameter 21 inches. An extremely rare and fine specimen. <sup>1050</sup> 2 pieces

393 Elegant black lacquer Damio Writing-Case, furnished, <sup>16</sup> Tycoon's crest in pure gold.

394 Pair elegantly carved antique bronze Candlesticks, dragon in relief. <sup>fan</sup> 2 pieces

395 SUPERB SATSUMA VASE, figure of Japanese god of Fire, and other figures in relief, peculiar glaze. Height 15 inches. Rare.

396 Finely carved teak-wood square Stand, decorated porcelain top, inlaid.

397 — Another, oblong.

398 VALUABLE SATSUMA OVAL PLACQUE, marvelously decorated with figure of Japanese god, stork, etc. 13x16 inches. Slightly defective.

399 Pair elegant Seto porcelain Flower Vases, choicest blue decoration. Height 12 inches. <sup>fan</sup> 2 pieces

400 MAMMOTH PORCELAIN PLACQUE, highly decorated with mountain scenery, etc.; beautiful border of crimson and gold. Diameter 31 inches. Very unusual in size and decoration; but one larger plaque is known to have been manufactured in Japan. <sup>55-60cm</sup>

401 Set Damio child's Playthings, black lacquer gold ornamented lotus-leaf tray. <sup>2.</sup> 11 pieces

402 Kaga porcelain Saki Goblet, finely decorated.

403 Rare Satsuma-ware small oval Trays, incised decoration. <sup>fan</sup> 4 pieces

404 Old Corean-ware deep Tray, peculiar glaze.

405 Idzuma-ware leaf-shape Trays, floral decoration.

410

406 Choice Seto porcelain drum-shape Toilet Bottles, dark  
3.5" blue glaze. 4 pieces

407 Fine Banko Teapot, turquoise blue glaze, crests in relief.

408 ~~2.25~~ Another, very small, neat floral decoration.409 ~~2.25~~ Antique iron Teapot, old cloisonné enameled lid.

410 Raku-ware Bowls, peculiar application of green glaze.

.50

2 pieces

411 Old Japanese crackle-ware Trays, storks in relief. 4 pieces

412 Choice Idzuma pottery Bowl, decoration of cow, cherry-  
tree, etc.413 Handsome Satsuma Vase, in imitation of section of bam-  
boo tree, birds in relief. Height 14 inches.

414 Banko Bowl, enameled floral decoration.

415 <sup>3.50</sup> Idzuma-ware square Trays, peculiar glaze. 6 pieces416 <sup>1.75</sup> Valuable old Corean Water Jar, raised ornamentation of  
vines and flowers, green glaze.417 <sup>3.50</sup> Rare Banko covered Bowl, in form of lotus flower.418 Miniature Garden Seat, Owari porcelain, blue glaze, in-  
cised decoration.419 Handsome antique Nankin porcelain Birdcage, beautifully  
decorated, net-work top, carved ivory sliding door.420 Valuable Sedji-ware Vase, Celadon glaze, incised decora-  
tion. Height 15 inches.421 PAIR MAGNIFICENT JAPANESE CLOISONNÉ  
ENAMEL VASES, stork, flowers, and birds in white  
medallions, detached flowers and butterflies on turquoise  
blue ground, exquisite Persian border. Height 14 inches.2 pieces  
422 Old Ming porcelain small Plates, bright color decoration.

.70

2 pieces

423 Antique Imari porcelain square Trays, decorated with fish  
and text. 2 pieces

424 Choice Nankin porcelain Bowl, rich blue decoration.

425 Rare Kishiu-ware Trays, lotus flower-shape, plum color  
glaze. 2 pieces

426 Imari porcelain oblong Trays, bright floral decoration.

.75

2 pieces

427 Fine Arita porcelain Teapots, choice blue decoration.

2 pieces

428 Covered Saki Bowls, of same ware, rich blue decoration be-  
neath glaze. 2 pieces

429 Nankin porcelain Tea Cups, blue decoration. 2 pieces

430 Rare Idzuma-ware Teapot, high form, mustard color  
glaze.

3.  
 431 Small Banko Teapot, floral decoration.

432 Pair richly decorated Kiyoto porcelain Vases, beautifully painted with birds, cherry tree in blossom, etc. Height 15 inches. 2 pieces

433 Seto porcelain small Plates, blue decoration beneath glaze. 1. 12 pieces

434 Idzuma small Vases, enameled decoration of stork, flowers, etc. 2 pieces

435 Pair handsome Arita porcelain, gourd-shape Vases, rich blue decoration beneath glaze, open-work base. Height 12 inches. 2 pieces

436 Damio Stands, black and gold lacquer. 2 pieces

437 Valuable old Corean Jar, locust and pine tree branch in relief. Height and diameter 2x 8 $\frac{1}{2}$  inches.

438 Curious old Kiyoto fish-shape Dish, peculiar decoration within. 1. 12 pieces

439 Kishiu-ware leaf-shape Trays, plum color glaze. 2 pieces

440 Ancient ivory carving Damio Hunters.

441 — Another, much finer "Death's Carnival."

442 — Another, Damio lady and children.

443 Superb old Satsuma Bowl, artistically decorated, portraits of god of Wisdom within, chrysanthemums on the outside. 16

444 — Another, equally as fine in quality and decoration, low form.

445 — Another, profuse decoration of flying storks on gold ground.

446 Japanese crackle-ware Bowl, silver and gold decoration.

447 Ancient Corean hanging Vase, gourd shape, peculiar glaze, toad in relief.

448 Pair exquisitely decorated Kiyoto porcelain Vases. Height, 12 inches. 2 pieces

449 Rare old Satsuma Cup and Saucer, decorated with Japanese figures and imperial dragon. 5,50

450 Old Satsuma lotus-leaf shape small Trays, raised decoration of crabs. 3,50

451 — Another, raised decoration of frogs.

452 Elegant Kiyoto porcelain Incense Jar, exquisitely decorated with Japanese ceremonial scene, figure of dog Foo to cover. Height and diameter 16x9 inches. Choice. 6

453 Choice Nankin porcelain deep Tray, round form, figure and landscape decoration in blue. Diameter 12 inches. 4,0

454 MAGNIFICENT KAGA PORCELAIN PLACQUE, profuse decoration of Japanese figures on pure gold ground. Diameter 15 inches.

21

455 Elegant Chinese round Plaque, enameled decoration of  
40 Chinese figures. Diameter 14 inches. Rare and fine.

456 SUPERB IVORY CABINET, most exquisitely decorated  
80. with pure gold lacquer, black and gold lacquer stand.

457 VALUABLE SPECIMEN OF CHINESE CLOISONNÉ  
ENAMEL, in form of Sacred Elephant with censer on  
156 top, rich in color and design; carved teak-wood stand.

458 Superbly decorated Satsuma Flower Pail, artistically painted  
150 with portraits of Japanese gods, dragon, etc.

459 Pair richly decorated crackle-ware Vases, painting in crimson  
150 and gold of dog Foo and chrysanthemums, Celadon  
glaze. Height 16 inches. 2 pieces

460 Handsome black and gold lacquer Shelf Cabinet, enclosure  
1150 in base. 11x11x5 inches.

461 Exquisite Kaga porcelain Teapot, Sugar Bowl, and Cream  
275 Pitcher, richest decoration on gold ground. 3 pieces

462 After-dinner Coffee Cups, and Saucers to match. 6 pieces

463 Same. 6 pieces

464 Handsomely carved Kiyaki-wood large Tray, in form of  
lotus leaf and vine.

465 Pair silver bronze jar-shaped Vases, gold and silver inlaid.  
20. 2 pieces

P29- 466 Handsome gold and silver inlaid bronze Elephant.

467 Pair elegant cloisonné enamel porcelain Vases, design of  
birds, insects, and flowers on white ground. Height 12  
inches. Very choice. 2 pieces

468 Exquisitely decorated Awata-ware Tête-à-tête Set, comprising  
175 Teapot, Sugar-bowl, Creamer, and two Cups and  
Saucers.

469 Idzuma-ware Teapot, peculiar glaze.

470 Small Banko-ware Teapots. 2 pieces.

471 Fine hammered bronze Teapot, peculiar lacquer finish.

472 Elegant Japanese cloisonné enamel oblong Tray, design of  
golden pheasant and chrysanthemums, on light blue  
ground, beautiful Persian border.

473 Another, different design.

474 Antique Japanese bronze Vase, imitation basket-work,  
finely carved, figures of deer in relief. Rare and fine.

475 SUPERB KAGA PORCELAIN PLACQUE, exquisitely  
decorated with figure of damio, warriors, etc. Diameter  
175 14 inches.

476 Banko-ware Teapot, neat decoration.

477 Rare Celadon figure, dog Foo.

478 Pair choice Nankin porcelain Mantle Jars, rare form, Celadon  
glaze. Height 12 inches. 2 pieces

479 Handsome cloisonné enameled porcelain covered Box.

480 Valuable Kishiu-ware covered Box, melon-shape, leaf and toad in relief, turquoise blue and plum-color glaze.

481 Pair superbly decorated Satsuma Vases, fan-shape, snow-flake and landscape medallions. Height 24 inches. 2 pieces

482 Antique Kutani Bowl, low form, decorated with Japanese male figure, tiger, and landscape scenery. Diameter 9 inches. Rare.

483 Old Chinese earthenware Bowl, neat floral decoration. Diameter 10 inches.

484 Ancient earthen Japanese Figure.

485 SUPERB OLD SATSUMA TEAPOT, high form, exquisite floral decoration.

486 MAGNIFICENT SATSUMA VASE, most artistically decorated with figures of Japanese gods, damios, and children in beautifully blended colors, relieved by gold. Height 17 inches.

487 Carved teak-wood square Stand, handsomely painted porcelain top.

488 Handsome cloisonné enamel Bowl, floral and crest design on imperial blue ground. Diameter 7½ inches.

489 Elegant cloisonné enamel porcelain after-dinner Coffee Cups and Saucers, crest and insects on imperial blue ground. 6 pieces

490 Choice Nankin porcelain Teapot, rich blue and gold decoration.

491 Curious hammered bronze Teapot, raised ornamentation of dragon, etc.

492 EXQUISITE OLD SATSUMA BOWL, inside decorated with figures of Japanese Buddhist priests, most delicate painting of lotus-flower and plum-tree in blossom on the outside.

493 Another, low form, boldly painted figure on the inside.

494 Another, high form, Tycoon's crest in gold, Persian border.

495 Pair handsome Chinese cloisonné enamel bottle-shape Vases, rich floral design. Height 8 inches. 2 pieces

496 Rare old Chinese Bowl, incised decoration, imperial yellow and green glaze. Diameter 9 inches.

497 Antique iron Saki Kettle, in form of boat, finely carved and inlaid with gold and silver. Rare and fine.

498 Beautiful Kishiu-ware Plaque, deep form, incised decoration, plum color and turquoise glaze. Diameter 7 inches.

474 176 493 63 218 510 1850  
493 44 20 15550

499 Raku-ware Bowl, white ornamentation on black glaze.  
500 Rare Isezumi-ware covered Tea Cup, floral decoration, mustard color glaze.  
501 Old Satsuma Teapot, lotus-leaf shape, exquisitely decorated.  
502 Pair handsome Chinese cloisonné enamel biberon Vases, rich floral design on peacock blue ground. Height 8 1/4 inches. 2 pieces.  
503 Superb Kaga porcelain Incense Jar, most delicately painted with character medallions, rich crimson and gold borders.  
504 ~~100~~ Another.  
505 MAGNIFICENT JAPANESE BRONZE INCENSE BURNER, representation of god of the Sea riding fish, stand supported by elephants' heads. A remarkably fine specimen.  
506 Exquisitely painted Kiyoto porcelain Cups and Saucers, rich blue and gold decoration. 6 pieces  
507 MAGNIFICENT OLD SATSUMA INCENSE BURNER, profuse decoration of Buddhist ceremonial scene, marvelously painted, lotus flower in relief on cover. Height 11 inches. No finer specimen of this rare and valuable ware can be procured. ~~Same~~  
508 Fine carved teak-wood Stand, handsomely decorated, porcelain top.  
509 Superb Soochow or Cinnabar lacquer heart-shape Box, beautifully carved.  
510 Elegant Chinese cloisonné enamel Incense Burner, hand-some fire-gilt mountings and cover, finely carved.  
511 VALUABLE IVORY CARVING, finely executed group, representing the escape of Tycoon and family during a revolution, being guided to a place of safety by the symbolic dragon, the whole mounted on handsomely lacquered stand.  
512 Exquisite solid silver and gold inlaid Cup, bamboo wicker-work stand.  
513 Pair cloisonné enamel Kiyoto-ware jar-shape Vases, detached flowers and butterflies on blue ground. Height 8 inches. 2 pieces  
514 VERY ELEGANT KAGA PORCELAIN BOWL, 41 figures of Japan's famous poets painted inside on gold ground, ceremonial scene outside.  
515 Exquisitely decorated Awata-ware after-dinner Coffee Cups and Saucers. 6 pieces  
516 ~~3~~ Same. 6 pieces  
517 Pair antique Hezun porcelain fish-shape Vases, crimson and gold decoration. 2 pieces

45  
 518 Choice Araku Bowl, gray glaze, crests in blue and gold.  
 519 Antique Kutani Bowl, peculiar decoration.  
 520 Handsome antique crackle-ware Vase, beautiful lacquered  
 16 ornamentation. Height 15 inches.  
 521 Elegant Damio Box, finely lacquered, pure gold ornamenta-  
 250 tion, flying stork in relief. 10 $\frac{1}{2}$ x13x6 inches.  
 522 Carved Kiyaki-wood lotus leaf Trays, bronze ornamented.  
 250 2 pieces  
 523 250 Others. 2 pieces  
 524 Finely carved antique Goroso bronze Yase. Height 17  
 35 inches. Exceedingly rare.  
 525 Pair rich cloisonné enamel (Chinese) biberon Vases, floral  
 650 design on white ground. Height 11 $\frac{1}{2}$  inches. 2 pieces  
 526 MAGNIFICENT CLOISONNE ENAMEL PORCE-  
 LAIN LARGE JAR, rich design and finest workman-  
 ship, gold and silver wires. Height and diameter 24x12  
 26 inches. ~~damaged~~  
 527 Handsome Awata-ware Tête-à-tête Set, exquisitely decorated,  
 comprises tea-pot, sugar-bowl, creamer, and two cups and  
 2 saucers.  
 528 Choice Hezin Bowl and Cover, finely decorated.  
 529 Antique Imari porcelain Teapot, character decoration.  
 530 Elegant cloisonné enamel porcelain Cut Flower Vase, hex-  
 250 agonal shape, low form, choice in color and design.  
 531 Ancient Satsuma round Plaque, exquisitely decorated  
 with deified priest, landscape scenery, etc. Diameter 12  
 30 inches.  
 532 Antique Kutani Plaque, round form, enameled, decoration  
 12 of bird of immortality, clouds, etc. Diameter 11 inches.  
 533 Choice Japanese cloisonné enamel Plaque, vines and flowers  
 250 on blue ground. Diameter 9 inches.  
 534 Hammered bronze Teapot, silver plated.  
 535 Exquisite Kaga porcelain Saki Goblet, portraits of Japanese  
 famous poets painted inside, damios and landscape  
 medallions outside.  
 536 250 Another, different decoration.  
 537 Handsome Seto porcelain large Candlestick, gourd shape,  
 450 rich blue decoration. Height 22 inches.  
 538 Old Nankin porcelain Bowl, flowers and scrolls on im-  
 35 perial yellow glaze.  
 539 Pair elegant Chinese cloisonné enamel Vases, biberon  
 shape, rich floral design, turquoise blue ground.  
 21 Height 11 inches. 2 pieces  
 540 Finely carved teak-wood Shinto Shrine, with finely decorated  
 porcelain figure of Chinese deity.

32. 541 Pair beautiful Arita porcelain Vases, fine blue decoration beneath glaze, elegant gold lacquer ornamentation of flying storks and bird of immortality. Height 20 inches. 2 pieces

633 542 Handsome Nankin porcelain large Bowl, decorated with Chinese characters, text, etc., inside and out. Diameter 10 inches.

52 543 MAGNIFICENT SATSUMA VASE, gourd shape, cords and tassels in relief forming handles. Exquisitely painted decorations of Buddhist gods and deified priests, and Damio children at play. Height 22 inches. 950

544 Fine Gorosa bronze Vase Stand.

545 VALUABLE SAYMIN BRONZE VASE, marvelously wrought from the solid metal, imperial dragons in bold relief. Height and diameter 14x16 inches. One of the finest specimens of this rare and valuable bronze ever brought to this country. 12

546 Rich cloisonné enamel fan-shape Trays, design of butterfly and flowers on blue ground, Persian border.

547 Another, design of duck and chrysanthemum on same color ground.

548 Rare Corean Bowl and Cover, dark green glaze, relieved by incised stripes of gold.

549 Choice Chinese egg-shell porcelain Tea Cup and Cover, decorated with imperial dragon delicately painted. 44

550 Exquisitely decorated Kaga porcelain Teapot, Sugar-Bowl, and Creamer, profuse decoration of Japanese figures on pure gold ground. 3 pieces

551 After-dinner Coffee Cups and Saucers to match. 11 pieces

2 552 Handsome cloisonné enamel Kiota-ware Plates. Diameter 9½ inches. 12 pieces

553 Same. Diameter 8 inches. 12 pieces

554 Same. Diameter 7 inches. 12 pieces

555 Elegant Nagasaki porcelain Dessert Plates, richest crimson and gold decoration. 12 pieces

556 Coffee Mugs and Saucers to match. 12 pieces

557 ELEGANT KIYAKI-WOOD CABINET, with shelves and 2 enclosures, 2 drawers in base, ornamented with 58 specimens of gold and silver bronzes, etc. 29x25x10 inches. Unique.

59. 558 PAIR MAGNIFICENT ANTIQUE CHINESE CLOISONNÉ ENAMEL VASES, biberon shape, rich floral and crest design on light blue, purple, white, and imperial yellow ground, finely carved teak-wood stands. Height 18 inches. 2 pieces

559 Elegant black lacquer Cabinet, with enclosures, shelf and drawers, ornamented with 40 gold and silver bronze and porcelain medallions. 19x16x6 inches.

560 MAGNIFICENT SPECIMEN OF SAYMIN BRONZE VASE, in form of stump of tree, imperial dragon in relief, beautifully wrought. Height 15 inches.

561 Beautiful black and gold lacquer oblong Tray, on feet, fishes in relief. 15x18 inches.

562 — Another, imitation basket-work finish, fruit, leaves and wasp in relief. 12x15 inches.

563 — Another, peculiar finish, leaves and dragon-fly in relief. 11x13 inches.

564 Exquisitely decorated Satsuma Incense Burner, heart-shape medallions. Height 10 inches. Choice.

565 Finely carved teak-wood Stand, square form, inlaid marble top.

566 Handsomely lacquered Hezin porcelain Vase, fishes and shells in relief, blue glaze. Height 24 inches.

567 Fine Gorosa bronze Vase Stand.

568 MARVELLOUSLY DECORATED OLD SATSUMA BOWL, dragon in relief.

569 — Another, high form, dragon outside, wasp and wasp's nest inside.

570 — Another, smaller, fishes and turtle in relief in wonderful life-like attitudes.

571 — Another, low form, bats and flowers in relief.

572 Special attention is called to the above four numbers, as well as all the specimens of this truly wonderful example of decorative art.

571A Elegant Gorosa bronze Shibachi, finely inlaid with silver, top handles. Height and diameter 13x9 inches.

572 Exquisitely decorated old Satsuma Incense-Jar, portraits of Japanese deities in medallions, enameled floral decoration. Height and diameter 13x8 inches.

573 Black and gold lacquer Damio Stand.

574 SUPERB JAPANESE CLOISONNÉ ENAMEL JAR-SHAPE VASE, birds, flowers, flying stork, and Mount Fushiyama in medallions, of white, beautiful Persian design border. 9x10 inches.

575 PAIR MAGNIFICENT CLOISONNÉ VASES, design of golden pheasant, pine tree, chicken, and bamboo tree, in turquoise blue medallions, detached flowers and butterflies on white ground, rich Persian borders. Height 14 inches. 2 pieces

576 Handsomely painted Damio Screen, 6 folds.

45- 577 VALUABLE SATSUMA OVAL PLACQUE, portraits of Japanese gods, dragon, etc., boldly drawn, chrysanthemums on border. 15x19 inches. Exceedingly rare and fine.

120. 578 MAGNIFICENT SOUCHOW LACQUER ANCESTRAL TABLET, most exquisitely carved, ancient emblematical text within bronze circle of eternal life, the whole mounted on elaborately carved teak-wood stand. This specimen (as well as the match piece sold in the Sutton Collection at New York), was secured in the interior of China only by great difficulty, and is known to be over 600 years old.

18. 579 SUPERB SATSUMA INCENSE BURNER, most artistically decorated with Buddhist ceremonial scenes in rich colors, relieved by gold. Height 11 inches. An exceedingly choice specimen.

17. 580 Valuable Satsuma round Plaque, raised ornamentation of landscape view, figures, water, etc. Diameter 6 inches. A gem.

20. 581 — Another Plaque, oval form, on feet, similar decoration.

582 AN EXCEEDINGLY FINE OLD COREAN-WARE BOWL, with indented sides, raised decoration of frogs outside, net-work and frog inside. Extremely old and fine.

12. 583 — Another Bowl, similar, smaller, frog and crab in relief. Choice.

584 Fine Nankin porcelain round Plaque, deep form, rich blue decoration. Diameter 6 inches.

585 Handsomely polished mulberry-wood oblong Tray, gold ornamentation of butterflies and grasses. 8 $\frac{1}{2}$ x10 $\frac{1}{2}$  inches

22. 586 — Another, smaller, beautifully engraved, and gold lacquer ornamented. 6x9 inches.

47. 586A Handsome silver inlaid bronze Shibachi, ring handles. Height and diameter 13x9 inches.

9. 587 Old Corean Vase, peculiar glaze and decoration. Height 10 inches.

65. 588 Handsomely painted Kaga Bowl, landscape and character medallions. Diameter 8 $\frac{1}{2}$  inches.

589 — Another, different decoration.

15. 590 Exquisitely decorated old Satsuma Bowl, most delicate tracing inside and out.

16. 591 — Another, low form, rich floral decoration.

13. 592 Finely carved teak-wood oblong Stand, handsomely decorated, porcelain top.

105.

593 VALUABLE OLD SATSUMA INCENSE JAR, painted with portraits of Japanese gods and deities, bamboo trees, stork, etc., boldly drawn and executed in a most artistic manner; figure of Tiger to top. Height 24 inches.

594 Choice Kishiu-ware Plaque, incised decoration of butterflies, turquois blue glaze.

595 MAGNIFICENT OLD SATSUMA INCENSE BURNER, superbly decorated with figure of Buddhist gods, Amaterasú ō Mikami, or the Heaven-Illuminating Goddess, and other deities, ceremonial scenes, etc., figures of dog Foo at handles and on cover. Height 18 inches.

~~596~~ Please give the above a critical examination, it is without a doubt a most valuable and well preserved specimen of genuine ancient Satsuma. Note the superb detail of decoration.

595A VERY ELEGANT KIYAKI-WOOD SHELF CABINET, with enclosures, fine gold lacquer and porcelain panels. 31x36x13 inches.

596 Exquisitely decorated Kiyoto porcelain Incense Jar, finely painted Japanese festive scene, figure of dog Foo to top. Height 16 inches.

597 Gent's Japanese silk Dressing-gown.

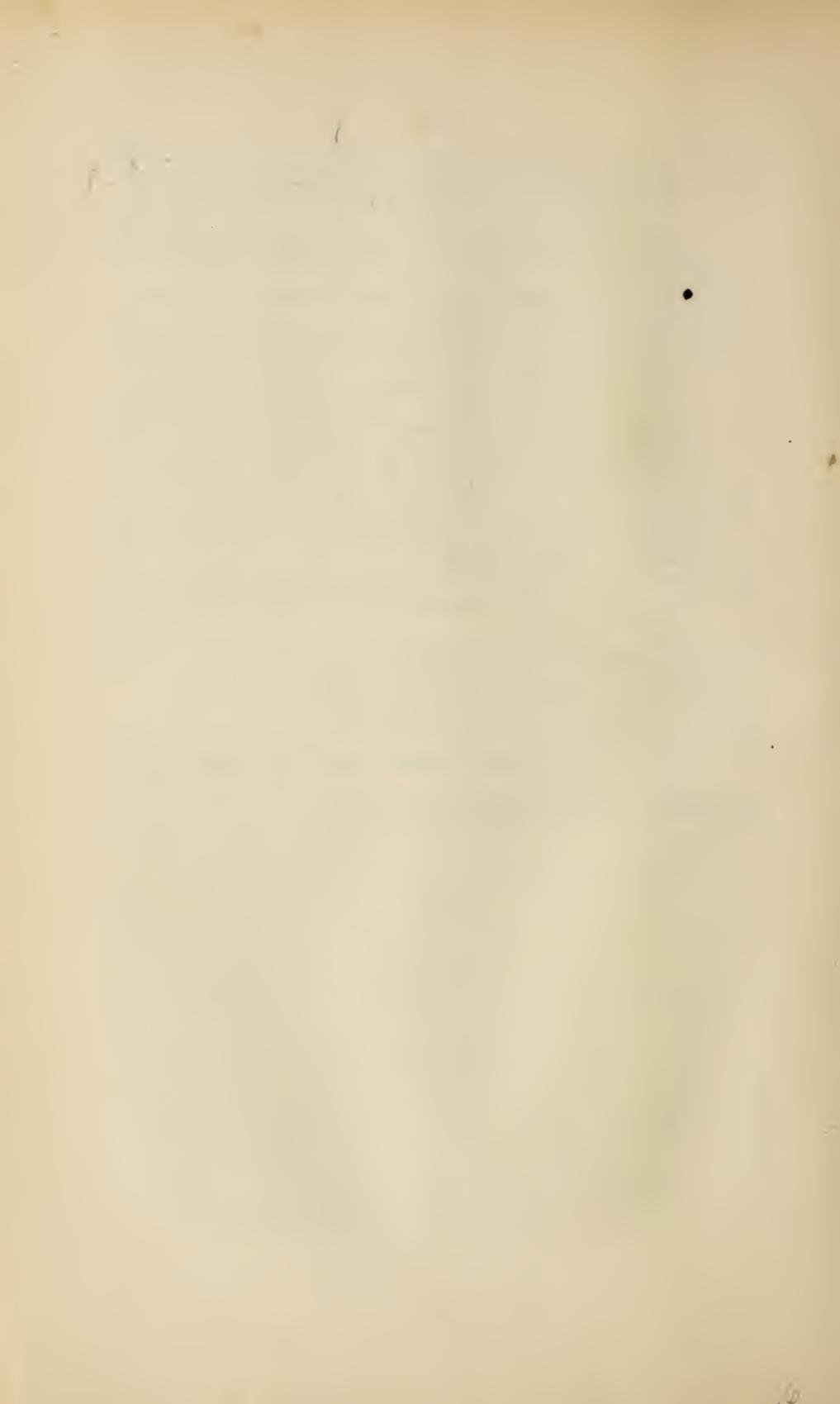
598 Lady's do. do.

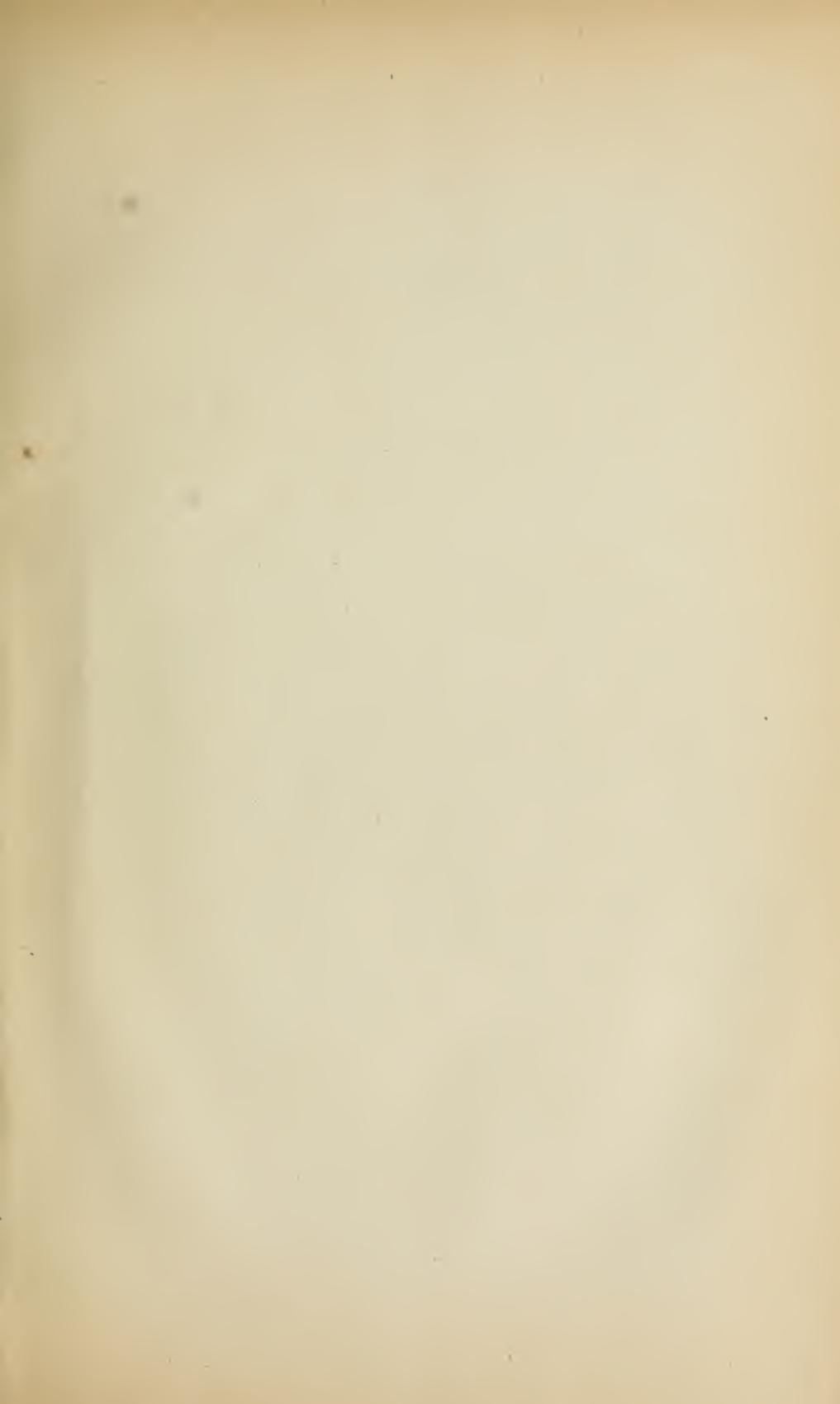
599 Gent's Japanese silk Smoking Jacket.

600 — Another.

601 Carved teak-wood Stands, assorted sizes, to be sold in lots to suit purchasers. 50 pieces

602 MAMMOTH DAMIO LANTERN.





## *NOTICE.*

**THOSE** unable to attend this sale, can have  
their orders to purchase attended to by  
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